



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, FEBRUARY 17th.

London	Cardiff
Aberdeen	Glasgow
Birmingham	Manchester
Bournemouth	Newcastle

SPECIAL CONTENTS:

CONCERT PLATFORM AS STUDIO!
A New Venture by the B.B.C.

SEEING THE WORLD FROM AN AMMUNITION
When Television is an Accomplished Fact.

OFFICIAL NEWS AND VIEWS.

"RADIAGNOSIS." By Ashley Sterns.

THE STORY OF "ANNABEL LEE."

THE CHILDREN'S CORNER.

LETTERS FROM LISTENERS.

READERS' OWN HUMOUR.

WHAT'S IN THE AIR?

Balance in Broadcasting.

By J. C. W. REITH, Managing Director of the B.B.C.

SOME people expect too much of wireless. As soon as listeners had become accustomed to the mere fact of there being such a thing as wireless broadcasting at all, they became interested in the matter broadcast. The next stage was the development of criticism directed against the choice and production of that matter.

Any faults on the score of production are easy to handle, because if an item, musical or otherwise, has been badly executed we are to blame, and it should not happen again. Of course, there may be extenuating circumstances, but generally speaking, and apart from trial ventures, bad execution is inexorable. We ourselves, so regard it, and deal with it probably before outside complaints have had time to reach us.

But as we have often said, it is a very different matter to satisfy either our listeners or ourselves in the much bigger question of the whole business (composition and balance) of the programmes. The task is colossal, endless. And this is the point: some people expect too much of wireless. It must be recognized that it simply is not and never will be possible to please all of you all the time. It must not be expected.

There will continue, I hope, to be new developments, and new stunts of one kind or another. We shall be able to cope in many interesting events which for a variety of reasons have so far been inaccessible. We are always looking out for these and trying to get them. I am sure there will be periodic excitements; in this respect there should always be novelties to titillate the jaded listener.

But the more definite and adamant are your

opinions, and the more exclusive your tastes, the less will be the total number of hours per week in which you will really feel satisfaction and pleasure. Conversely, if you are fairly cosmopolitan in your likes, and if you are interested, or ready to be interested, in a wide range of subjects, the easier it will be for you to get your ten or fifteen shillings' worth, so to speak.

We are always hammering away on this matter and endeavouring to secure the most acceptable balance; but we are likely to continue to seek it, for it can never be conclusively fixed. For one thing, though our correspondence is very great, everybody does not write. For another thing, opinions change, and even were it possible to say one day, "This is balance," the equilibrium is unstable, and would be upset on the following day by some change of opinion for which we ourselves had, perhaps, been responsible.

We have in mind a greater systematization of programmes. In some stations already certain nights are regularly set apart for specified kinds of transmissions. I have said that with the utmost effort we cannot succeed in pleasing all of you all the time. I submit that we do satisfy the average listener for about 75 percent. of the time.

We want in the near future to make as clear as possible what class of matter is to be expected, and this refers not only to the musical parts of the programmes, but to all the other activities, operatic, dramatic, literary and so on. One objection to the "one-type, one-night" programme is that perhaps on that particular night some listeners are always prevented from listening. This is, of course, a complication.

(Continued overleaf in column 2.)

A Poet's Sad Romance.

The Story of "Annabel Lee." By A. B. Cooper.

If ever a song was the lyrical cry of a "heart bowed down", if ever a song was wrested from a torn and bleeding heart, it is "Annabel Lee"—Edgar Allan Poe's fictitious name for the girl he married in her early teens, and whom, through eleven years of married life, he continued to love passionately, and during an illness which lasted for eight years, tended with constant anxiety, lest she should spread her wings and fly away.

She would appear to have been a beautiful girl, with something almost ethereal in both her mental and physical make-up, a true poet's wife, tender and devoted, and, despite her husband's wayward spirit, and occasional relapse into his besetting sin of intemperance.

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you
may know
By the name of Annabel Lee;
And this maiden she lived with no other
thought
Than to love and be loved by me.

I was a child and she was a child
In this kingdom by the sea;
But we loved with a love that was more
than love—
I and my Annabel Lee;
With a love that the winged seraphs of
heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinmen come
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

But our love it was stronger by far than
the love
Of those who were older than we—
Of many far wiser than we—
And neither the angels in heaven above,
Nor demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee.

For the moon never beams without
bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise but I see the
bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by
the side
Of my darling, my darling, my life and
my bride,
In her sepulchre there by the sea—
In her tomb by the side of the sea.

giving him to the last moment of life all the love
she had to give, believing in him, trusting him,
and helping him. Such, in very truth, was the
crown he married. Virginia Clemm.

Her influence on Poe was very great and very
beneficial. The poet's character has been
persistently set in the very worst light possible,
and it has taken many years to explode all
the fabricated scandals which clustered round his
name. That he occasionally gave way to intem-
perance and gambling cannot be denied; but
that he was a faithful husband to the woman he
loved so passionately cannot be questioned
either.

Mrs. Clemm, Virginia's mother, a widow, was

the sister of Poe's father, and about 1835 her
nephew joined her household, and was thereafter
one of the family. His aunt, to the last day
of his life, was a second mother to the man who
had so early been orphaned, and it was not long
before the young poet of twenty-seven and the
child of fifteen were passionately in love. They
were married at Richmond on May 6th, 1836.

The Magic of Love.

Even before this, Poe describes the magical
effect of this great love upon him in his own
passionate way. He tells how all beautiful
things took on a new beauty, how "strange,
brilliant flowers burst out upon trees where no
flowers had been before," how the "thits of green
grass deepened" in his sight.

She was only twenty-six when she died, and for
eight long years her life had been slowly ebbing
away. Poe called her passing "the death of
what was my life," and he only survived her
two years. The only letter extant is one he
wrote to her when he was parted from her
but for a day or two. I shorten it. "My
Dear Heart—My Dear Virginia—Keep up your
heart in all hopefulness, and trust yet a little
longer.... You are my greatest and only
stimulus now, to battle with this unsatisfactory,
ungrateful life.... I should have lost my courage but for you.... my little
darling wife.... Be assured until I see you
I will keep in loving remembrance your
last words and your fervent prayers." In
the light of these things read "Annabel Lee."

What's in the Air?

(Continued from the previous page.)

The little talks on subjects of scientific and
general interest are proving increasingly popular.
There seems to have been an idea prevalent in
this respect and in the matter of classical
music we are making a determined effort to
"educate." We have sense enough to know that
"education," even if required, cannot be forced.
It can only be instilled by consent, and we are
not setting up as educators. We give different
kinds of music, and I believe it is a fact that
already people are finding that they now like
what they disliked before. Anyhow, tastes
are constantly fluctuating.

I am continually being told that people would
appreciate more regularity and system in the
matter of talks. Most of us are amazingly
ignorant on subjects outside our own activities,
but I think also that most of us are very ready
to learn more about history, astronomy, natural
history, and scientific subjects generally. It may
not increase our market value, but it gives us a
wider outlook on life, a larger understanding,
and makes us more interesting to our neighbours.
If a man believes that the earth is flat, he is
welcome to continue in that belief, but we can
put other information at his disposal if he cares.
We have no set purpose of "educating," but we
know that for many the purely entertainment
side of broadcasting is apt to wear thin, and
learn from our correspondents that information
on many subjects, new and old, is welcome. It
must be told well, and by the best authorities
available.

"Radiagnosis."

When Doctors Treat by Wireless. By Ashley Sterne.

BORESBY, our local radio fanatic, broke in
on me the other night just as I was going to
bed. He didn't look quite himself. He didn't,
in fact, look quite like anybody. His eye was
wild. He was foaming slightly at the ears (or it
may have been shaving soap).

"Come, come!" I said, sternly. "Pull
yourself together."

Heart-beats from America.

"I've just heard a man's heart beating in
America!" he began. "Astounding! Wouldn't
you believe it possible. Fancy, a man's
heart beating in America, three thousand miles
away!"

"What of it?" I remarked, casually. "Don't
hearts beat in America as a rule?"

"I heard it on the wireless," Boreby explained.
"You've heard about my new set?"

"The one with seven—no, is it seventy—
bulbs? It's the talk of the town. They're
even asking questions about it in Parliament."

"Well, I managed to pick up Washington
to-night," Boreby announced, impressively;
and paused for the glad tidings to sink well in.

"Good heavens!" I exclaimed. "You picked
up Washington? Don't tell me you've dropped
the little old burg and broken it!"

"Reception was good," continued Boreby,
ignoring my flippancy, "and when the announcer
declared that he had just put the microphone
on his heart—or hit heart on the microphone,
I forget which—I could hear it so distinctly
as if I were beating a tom-tom."

"Boreby," I said, "it's awfully matey of
you to keep me out of bed to tell me this churlish
chapter of your life. I had no idea you were
interested in hearing folks' works talk. Next

time I have a gumbol, you must come along and
listen to it."

"One of these days," Boreby retorted, with
dignity, "you will perhaps appreciate the value
of my expertise to-night."

Yes. Thinking the matter over, I see what
Boreby was driving at. The possibility of
transmitting heart-beats may revolutionize
medical practice. For argument's sake, let me
assume that I've developed engine trouble with
my heart. Home-specialists cannot say whether
the mischief lies with the carburettor or the
exhaust. The only man who can say positively
is Dr. Chester Thumpton, of Pool (B.C.). Now,
in ordinary circumstances I couldn't afford to
go and consult this eminent medico. The best
I could do would be to get as far as Brixton or
Shepherd's Bush. But in view of existing
inabilities, all I need do to procure expert opinion
is to take my heart up in a bag to B.C.C.
headquarters, prop it up against the microphone,
and have the chorus broadcast to the
States—appointment, of course, having previously
been fixed by cable.

Barking at the Microphones.

Or I have contracted a nasty hacking cough,
and wish to obtain the opinion of Dr. Pickel-
pacher, of Davis, as to whether it's due to
lungs, larynx, or smoking gasps. Here again
I couldn't ordinarily run to a personal consulta-
tion, and I see difficulties according from making
a gramophone record of my cough and sending
it out for examination and report.

Therefore, as in the previous case, I should
merely walk into the London Studio, bark at the
microphone, and go home quietly to await
Dr. Pickelpacher's "all clear"—or "all thick,"
as the case might be.

Readers' Humour.

Funny Stories Told by Listeners.

In recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made:—

A short time ago, a friend and I were discussing the broadcasting of Big Ben, when a boy standing by, who heard what we said, exclaimed: "I say! Won't they have a job getting Big Ben into the studio!"—A. L. Manchester.

I invited a friend to come to see my new valve set, and while we were receiving dance music from the Savoy Hotel, she remarked: "If there were a fire at the Savoy, would the flames come out of the loud speaker?"—L. HENLEY, Barnsley, N.

Aerials as Bean-sticks!

A man from Africa on a visit to some friends of mine in Birmingham was astonished at seeing so many aerials during his journey from Liverpool. Being a stranger, he did not like to ask his fellow-passengers what they were. When he arrived at my friend's house, he said: "How tall the bean sticks are in England! I had no idea that you grew runner-beans so high!"—A. W. PAYNE, Smethwick.

A young girl who was listening for the first time suddenly became very red in the face and manifested all the symptoms of choking.

In alarm, I asked her if she were ill, but she put up her finger to warn me to be quiet.

A moment later she began to cough violently, then, with an air of relief, she said: "Oh, dear! I was afraid I should have to cough before they had finished, and I didn't want to disturb them."—C. JESSOP, Middlesbrough.

The Child Idea.

While teaching my elder son English history, I happened to group the various Kings thus: "Edwards," "Henry," "James," etc. I was asking him the dates of the Henrys, when my little boy, aged five, announced us all by asking: "Dad, when was John Henry King?"—H. A. GRANT, London, W.

A friend of mine was very concerned when the accumulator of her wireless set ran down. When I told her that it wanted recharging or filling, she exclaimed: "It can't be that, as I have just shaken it, and it is as full as ever!"—H. SCOTT, Horsham.

The other evening my wife and I were listening to the Savoy Bands. An item had just been concluded when my wife, using the receiver as if it were a microphone, called out: "Would you please play 'Last Night On the Back Porch'?"

Imagine our astonishment when the next tune was the very piece that she had jokingly asked for!—J. H. LEA, London, E.

A Slight Mistake.

In the street where we live there are no fewer than five double aerials with high masts.

One night a knock at our door was followed by the query from a man outside: "Does the manager of the shipbuilding yard live here, as I am looking for a job?"—Mrs. J. HILL, Newmills, Lancashire.

Recently, a friend called to see us who did not understand much about wireless. After having the phones on for a little while she asked if the竹子 played in a roofless room.

"Of course they don't," she was told.

"Well," she said, with a very puzzled air, "how do the sounds get out, then?"—J. BALLITT, Barnsley, Yorks.

Official News and Views.

Gossip About the B.B.C.

EXPERIMENTS are taking place with a view to broadcasting a programme from Los Angeles.

The great success of the *Dogs of Devon* resulted in some 3,500 letters of appreciation arriving at 2, Savoy Hill. Undoubtedly, this was one of the most popular things 2LO has done; indeed, many consider it to be the most popular thing, and, as a result, it has been decided to give another performance on the 3rd of March. This performance will be S.B. to all stations, and thus will enable all listeners to judge the quality of this comic opera.

Listeners will be pleased to learn that negotiations with America for a further transmission from New York are proceeding continuously. When a definite date has been agreed upon, it is hoped that listeners in this country will be able to hear an American programme between 10 p.m. and 11 p.m., or 11 p.m. and midnight. It can be taken for granted that every endeavour is being made to give in the near future a regular American transmission, probably once a week.

It is definitely decided to open a Relay Station at Plymouth in the early days of March. The site chosen is now occupied by a sugar refinery. Representations have been made for many months past that a Relay Station should be opened in this district, and this news will be welcomed with pleasure by all who have taken an interest in wireless development.

Immediately after the opening of Plymouth, the erection of a Relay Station at Edinburgh will be proceeded with.

The question of Relay Stations is occupying considerable attention, and, in addition to the above, it is hoped shortly to open one midway between Leeds and Bradford, as well as one at Liverpool, and another at Hull. Beyond these five new stations, there is not much likelihood of others being opened for some time.

Big Ben is to be broadcast. Arrangements have been made for this to take place daily from Sunday next, the 17th inst. At 3 p.m. on that day listeners in every part of the country will hear the time-signal boomed from



With acknowledgments to the famous picture by the late G. F. Watts, R.A.]

the Empire's most famous clock-tower. Thereafter, it will be broadcast each weekday at 7 p.m., and on Sundays at 8.30 p.m. These broadcasts will be S.B. to all stations.

This arrangement will not interfere with the standard time signals broadcast from the Greenwich Observatory.

In order to meet the special requirements of night-workers, and others in the London area, it has been decided to have three mid-day transmissions weekly. These will take place between the hours of 1 p.m. and 2 p.m., commencing on Monday, the 25th inst. This matter was under consideration for many weeks before the decision was made. Consultations with Welfare chiefs connected with almost every branch of industry: in the City, in big departmental stores, and engineering workshops, as well as consideration of the directly expressed ideas of the workers themselves, induced the B.B.C. to undertake this new development.

Another consideration which determined the choice of this hour was the fact that this hour is the one in which most business men in the City of London do their shopping.

The question of beginning a mid-day transmission in other centres is also under consideration, and there is a possibility that Newcastle will be the next to follow the development in London. It is suggested that as there are such large numbers of night-workers in that area, this change would be very agreeable to them.

On the 16th February, the last night of the Opera season at Covent Garden, there will be broadcast to all stations the whole of *Carmina Burana* and *Pragel*.

At the request of large numbers of listeners who recently expressed their pleasure at hearing *The Tales of Hoffman* broadcast, it has been decided to broadcast this performance again on the 25th inst. Mr. L. Stanton Jeffries will conduct a specially augmented orchestra of 35 to 40 players, and the cast will include some of our most famous operatic stars, namely, Miss Gertrude Johnston, Mr. Joseph Parrott, Mr. John Perry, as well as Miss May Blythe, Miss Constance Willis, and Mr. Kingsley Lark.

How many people have realized that the series of recitals relayed from the Concert Hall of the National Institute of the Blind in London are given by blind organists? The organist for the fifth of the series, to be given on the 17th inst., is Mr. Henry G. Newell, F.R.C.O., L.R.A.M.

In view of the recent discussion regarding the type of programme that should be given during the "Women's Hour," and the overwhelming number of letters that were received as a result of the discussion asking for a programme that would take the mind of the woman listener from her domestic cares, it is interesting to note that on the 21st inst., during the "Women's Hour," Miss Marjorie Bowen, the well-known novelist, is to talk on "Women in Modern Fiction."

Another talk that is to be given on the 28th inst., of a different kind, but equally interesting, is one on "Leap Year Customs in the States," by Miss E. Thornton Cook. She will, I understand, tell how tradesmen in America encourage women to propose!

PEOPLE IN THE PROGRAMMES—COSSIP ABOUT ARTISTES & OTHERS

Then There was Trouble.



Mrs CARMEN HILL.

THESE are probably few concert-goers who have not heard Miss Carmen Hill sing, and, of late, she has been repeating her successes in the wireless studio, for her fine mezzo-soprano voice is well suited to broadcasting. Miss Hill relates an amusing anecdote which shows the advisability of becoming acquainted with the language before one visits a foreign country.

A traveller in France entered a restaurant and ordered some mushrooms. The waiter did not understand, and expressed his non-comprehension with hands, head and shoulders. In desperation, the customer matched up a menu and drew a sketch of a mushroom with his fountain-pen.

Immediately the waiter beamed with intelligence, and disappearing down a staircase, returned a moment later with—an umbrella!

The Crash That Failed.

A FUNNY story about a drummer in an orchestra reaches me from Mr. Bernard Rees, the popular cellist, who broadcasts from Glasgow. This particular drummer was always getting into hot water on account of his vagaries—his great weakness being the habit of pawning various parts of his musical outfit.

On one occasion a loud cymbal crash was demanded to heighten some effect on the stage, but at the rehearsal this crash was not forthcoming, for the simple reason that the drummer had sold his cymbals the day before. However, he assured the conductor that it would be "all right on the night."

Night came, and still no cymbal crash. Everyone was anxious, especially the comedian, who declared that his scene had been ruined. The drummer was more penitent than ever, and swore that it would be "all right to-morrow night."

On the next night the drummer turned up carrying a brown paper parcel. Everyone gave a sigh of relief. The cymbals had arrived at last! The moment for the crash came, and, casting an aching glance at the avaricious conductor, the drummer stood up with a dramatic gesture and, with all his might, hurled to the floor—half a dozen china dinner plates!

The next evening there was a new drummer.

Dog as Musical Critic.

MR. JULIUS HARRISON, son, who conducted a symphony concert, S.B., from London, a short time ago, has been one of the conductors of the British National Opera Company since its inception. Mr. Harrison is also a musical composer, and for some time he has been engaged on an opera, called *A Canterbury Pilgrimage*, which at least one critic does not like.

"I found," says Mr. Harrison, "that whenever I tried over on the piano a certain part of this work, my dog insisted on barking dismally.

"One day, on returning from a walk, I discovered that the animal had dragged some of my manuscript from the piano and was joyfully chewing them up!"



Mr. JULIUS HARRISON.

Jolly Awkward!

A TALK on "The League of Nations," by Lord Cecil of Chelwood, at London Station, on Friday, February 22nd, is certain to attract crowds of listeners.

In the days when he was Lord Robert Cecil, Lord Chelwood was noted for his wit. On one occasion a wine merchant—proprietor of a certain brand of champagne—approached him and said: "You are so well known, and your opinion carries so much weight, that I should be very much indebted to you if, when ordering champagne in a restaurant or a club, you would ask for my brand."

"Really?" said Lord Robert. "Very well. But, I say, how jolly awkward for me if they should happen to have it!"

To See the "Queen."

AT one time, Lord Cecil was very fond of bee-keeping, and had a fine apiary. One day he sent somewhere for a queen bee, and in answer received a telegram stating that it would arrive by a certain train.

When Lord Cecil went to the station in the afternoon, he found crowds of people waiting there. When he asked what was the matter, he was informed that they had come to see the Queen!

A Youthful Economist.



Mrs MARIE STUART.

AN artiste who is always welcomed by Aberdeen listeners is Miss Marie Stuart, soprano. She specialises in classical music, and on any special "feature" night she is always in attendance at the studio. Miss Stuart is a teacher, and takes a great interest in children. She has a good fond of amusing child stories, one of her best being the following:

A mother was scolding her little son, aged eight, for his extravagance. "You naughty boy!" she said. "You are having both butter and jam on your bread."

"Oh, no," he answered, "I'm not extravagant. I'm making the same piece of bread do for both."

Was It a Compliment?

MISS MARY JEFFERIES, who has been singing at Bournemouth, informs me that she once had an amusing experience at a concert given in a lunatic asylum, with the patients as audience.

"I sang 'Angels Ever Bright and Fair,'" she says, "and afterwards one of the patients sent me a message that I ought to be singing with the angels in Heaven!" Was this a compliment, or otherwise?

Getting Used to It.

MR. HUGH SPENCER, who sings at Manchester, is the son of a well-known musical conductor, and, as he himself says, he was "bred in music," and his earliest environment was among songs and singers.

Mr. Spencer relates a funny story of an Irishman who told a friend that he had taken a new house by the railway.

"Doesn't that disturb your sleep?" he was asked.

"Oh, no," replied the Irishman. "They say that I can get used to it in a few nights, and so, for the first week or so, I am sleeping in a hotel."

Singing Under Difficulties.



MR. HADLEY WATKINS.

A POPULAR feature at Bournemouth is the half-hour talk on music that is given by Mr. Hadley Watkins. Mr. Watkins is a Welshman, and he is well known throughout Wales as a composer and master of choirs. About ten years ago, he settled in Bournemouth, where he has done much to spread a liking for first-class music. He is the chorus master of the Bournemouth Municipal Choir, and he trained the operatic chorus for the recent successful broadcast of *The Lily of Killarney* from Bournemouth Station.

During the war Mr. Watkins was attached to a unit in France that frequently came in for the enemy's attention; but, he says that "Welshmen always sing, no matter what difficulties they may have to encounter," and many a long night spent in the dug-outs was relieved by song, with himself as the leader.

Why He Came.

A SINGER of note at Birmingham is Miss Muriel Sotham who, besides being successful as a wireless artiste, is well known on concert platforms in the provinces.

Miss Sotham relates an amusing story of a very proud suburbanite who one day opened his front door to a complete stranger.

"What do you want?" he asked impatiently. "I have come to tune the piano," was the reply.

"But I never asked you to come!"

"No," said the visitor; "but the neighbours did."

Singing in the Streets.



Mrs JOSEPHINE MACPHERSON.

MISS JOSEPHINE MACPHERSON, who sings at Glasgow, is a favourite with wireless audiences on account of her clear diction. She is very fond of a joke, and while studying at the Royal Academy of Music some friends made a wager with her that she would not sing at a street corner. "I accepted the wager," Miss MacPherson tells me, "and found it well worth the experience, as the amount of money I collected was gratefully accepted by a charitable institution."

Hard on the Artist.

MISS MACPHERSON tells a good story of two talkative women who were sitting in the front row of the stalls at a concert.

"Oh, dear," exclaimed one. "I had so much to tell you, and now the singer has finished."

"I'm simply dying to hear it," replied the other. "Let's enclose him!"

To ensure getting the "Radio Times" regularly, ask your newsagent to deliver your copy every Friday.

Asleep for Six Months.

The Dormouse
and its Habits.

A Talk from Cardiff, by Dr. J. J. Simpson, M.A.

THE name "Dormouse" literally means "the sleeping mouse," on account of its habit of sleeping through the winter months; but the name "mouse" is not so appropriate, as it is only very distantly related to the field-mouse and the house mouse. It belongs to that large assemblage of very diverse animals called "rodents," which includes the squirrels, rabbits, rats, and so on.

The dormouse is not much bigger than a house mouse, but it boasts of the very high-sounding scientific name of *Muscardinus avellanarius*. To those unfamiliar with this dainty, timid and attractive little animal, let us try to picture it. First of all, imagine a little ball of beautiful yellowish-buff and slightly golden fur about one inch and a half in diameter. This is what we see if we find a dormouse in winter or early spring. Let us take it in our hands. Slowly the ball unravels itself, and, first of all, a short tail is disentangled. The tail is thick, slightly flattened, and bushy, quite unlike the tail of the mouse or rat.

Living in Trees.

Next, a stumpy little head with enormous jet-black eyes makes its appearance, and four little pink feet gradually emerge from the centre of the ball. The underside is whitish, and the whole animal is spotlessly clean. For a time it lies on its side, peering with its large eyes. It then turns over, stands up, and now we see one of the most beautiful of our small mammals.

Just like the squirrel, the mouse build little nests, or dreys, into which they retire when they want to rest or sleep. The dormouse is essentially a tree-dweller, and is found in hazel groves.

A Wonderful Nest.

The sleeping nest is usually built about four to eight feet from the ground. It is quite spherical and about the size of a tennis ball. It is beautifully and compactly built and snugly lined. The materials comprising such a nest depend, to a great extent, on the available supply. When a strand of bark or a piece of grass or hay is used, the dormouse enters a small hole at the side backwards, pulls in the strand, and then, rolling itself into a ball, it turns round and round, smoothing it in and at the same time pushing the whole nest outwards, thus enlarging it to fit its body.

The entrance to the nest is generally at the side, but when the dormouse is in residence, it closes up the aperture. Consequently, if one comes across such a nest with the door open, it is certain not to be tenanted. The dormouse is very keen of smell, and if a nest has been disturbed by another visitor, it at once abandons it and builds a new one.

A Hater of Cold.

The dormouse is our best British example of a hibernating animal, that is, an animal that sleeps through the winter months. Even a cold day in summer or autumn will drive our little friend into a deep slumber, while the first frost or a cold autumn snap will send him peacefully to sleep for months. One can safely say that from October to April no dormouse is out of doors. During hibernation, he does not occupy his summer residence, but retires to some hole under a bank or in an old tree. There he builds himself a cozy ball for a nest, and closes his bedroom door behind him.

Normally, the blood temperature of a dormouse is the same as that of human beings; but, during his winter sleep, it falls to that of its surroundings. This is very remarkable.

After a good season's feeding he is a little

ball of fat, almost ready to burst his skin. During his sleep, however, he takes no exercise, and as his temperature is low, he does not require much fuel to keep his energy up, but what little he requires is supplied by this abundance of fat. Consequently, when he wakes and begins to take an interest in life once more, he is a little emaciated wreck, only about half the weight he was when he retired, a mere shadow of his former self.

Not a Vegetarian.

But when he does come out, the buds are opening, and the various insects are emerging from their eggs. He is very fond of nuts of all kinds, hazel, chestnut, etc., also of acorns and the fruit of the dog rose. He is not, however, a strict vegetarian, because he is very fond of caterpillars, leather jackets (these are the grubs of "daddy longlegs") and other larvae, and he often indulges in the eggs of small birds.

The dormouse is a very deliberate feeder, and his manner of feeding is dainty. He takes a nut in his mouth, sits up on his hind quarters, places the nut in his fore paws, and then sets to work methodically and with great determination. It is surprising how much he can eat in a single day, but then we must remember he is laying in a stock for the lean months.

Looking for a Wife.

As soon as the dormouse begins to put on flesh, he at once turns to the more serious occupation of looking for a wife. When this matter has been satisfactorily arranged, the question of a breeding nest comes in for consideration. The breeding nest is usually found in situations similar to the drey, but is very much bigger, as befits a nursery for a young family. The young, which generally number about four in a litter, are born in August or September, seldom later. This is what we would expect, because they have to eat and grow before they are able to go to sleep, and if they are born too late, they would not be mature or sufficiently fed.

Young dormice are not so naked as most other rodents. They are generally born with a slight down on their pink bodies. Their feet are enormous and quite out of proportion. They grow at a great pace, and soon have the full coat of the adult. In the first year the coat is duller than after the first moult, and this may serve to distinguish yearlings from adults. After the first moult, however, they are indistinguishable. The tail of the dormouse is slightly prehensile—that is, it can be twisted round a branch and used as a means of support.

Many Enemies.

Dormice are often seen to fall downwards from one branch to a lower, but as the hand-like feet cling so firmly to a branch, this cannot be accidental. This is also remarkable in such an animal. The dormouse, so far as we know, is short-lived. It is very seldom one can keep them alive over a second winter, that is, in captivity.

As food it is a very dainty morsel, and has many enemies. Weasels account for quite a few, while many owls and kestrels destroy enormous numbers. The greatest enemy of the dormouse, however, is the weather. A mild spell during the winter has a disastrous effect on the dormouse population. It drives them out, there is no food, and the poor animal is using up its store of energy when it should be conserving it. If the winter is severe, dormice are numerous the next year; if the winter is mild, dormice are scarce.

The dormouse makes a dainty and charming little pet in captivity, and can become quite tame.

Important

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To-day"

will commence an

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Here are a few extracts from reports sent in by Pelmanists describing some of the results they have received from this wonderful Course. They will give some idea of the remarkable work Pelmanism is doing to-day amongst men and women of all types and classes:—

A Clerk writes: "The various efficiency methods have been applied to such good effect that I have received 50% increase in my salary."—(S.C.117.)

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A Manager says that since taking the Course he has increased his salary by 200%—(P.20,503.)

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A Secretary writes: "The value of Pelmanism lies to a large extent in the

ease with which it can be studied anywhere." (The present writer did most of his Pelmanism in a London tube whilst going to and from business.) He has in this way learnt the value of planning ahead; of having settled purpose; of consecutive thinking; of thorough habits of study with their consequent quick and accurate power of recall, as and when required.—(K.12,601.)



THE BARONESS ORCZY

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Ideation	Reliability
	Salesmanship
	and a Reliable Memory

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Sir Harry Johnston
Sir A. Quiller-Couch
Mr. E. F. Benson
Sir L. G. Chiozza-Morley
Mr. T. P. O'Connor, M.P.
Locus Madoz
Dr. Ethel Smyth
Sir H. Roder Hugard
Maj. Gen. Sir F. Maurice
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WIRELESS PROGRAMME—SUNDAY (Feb. 17th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

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Delibes

SYRIL MADEW (Contralto).

"Si mes vers avaient des ailes" Reynaldo Hahn

Lorraine

EVELYN BURGO (Solo Violin).

Aria

Tenuglia

Cassonata

d'Ambrosio

NOHMAN NOTLEY (Baritone).

"Song of Agincourt" (Traditional, 1415)

arr. Norman Notley

"Sweet Nymph, Come to Thy Lover" (Thomas Morley, 1595) arr. Frederick Keel

"Pain Would I Change That Note" (Thomas Hume, 1605) arr. Frederick Keel

"The Twelve Days of Christmas" (Traditional) arr. Frederick Austin

The Organ.

Cavetto in the style of Handel

Newell

Saraband in the style of Bach

Fairfax

Sybil Maden.

"O Lovely Night" (Song Cycle, "Summer-Time") London Road

Ward

"Daddy's Sweetheart" Lehmann

Carol Duxbury

Evelyn Roegg.

Tarabouli

Lecleac

Clanson Louis XIII, and Pavane

Couperin-Kreisler

Norman Notley.

"In Summertime on Bredon" Graham Pearl

Dunkhill

"The Cloths of Heaven" ... Dunkhill

"Over the Mountains" (Old English) arr. Roger Quilter

The Organ.

Impromptu

Alcock

Evening Song

Baird

Postlude in C

Smart

Announcer: J. H. Dodgson.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

SUNDAY EVENING.

6.30.—Time Signal relayed from Big Ben.

6.30. CORPORAL G. REGAN, D.C.M.

Cornet Solo, "The Holy City" ... Adams

(With the R.A.F. Band.)

Hymn, "Nearer, My God, to Thee" (A. and M. 277).

MISS M. HARDY, M.R.E., J.P., Ex-President of the National Women's Free Church Council. Religious Address.

Hymn, "Rock of Ages" (A. and M. 184).

8.0. All-Services Programme

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Conducted by FLIGHT LIEUT. J. AMEIS.

The Band.

March, "Through the Air" ... Adams

"A Life on the Ocean Wave" (Nautical Fantasy) ... Binding

LEONARD SALISBURY (Bass).

Three Service Songs:

1. Royal Navy, "The Old Superb" Stanford

2. Army, "The Old Soldier" ... Bevan

3. Royal Air Force, "The Finest Job of All" ... Eric Coates

The Band.

A Naval Patrol" ... A. Williams

Barrack Room Ballads" ... Middleton

Programme S. B. to all Stations except Cardiff.

10.0.—Time Signal relayed from Greenwich.

Leonard Salisbury

"Somersetshire" (Old Folk Song) arr. Newton

"Hydrius the Cetacean" ... Elliott

The Band.

Grand Military Tattoo, J. Mackenzie-Rogers

The R.A.F. Marches:

Grand March ... York Bowen

March Past ... Walord Davies

10.30.—GENERAL NEWS BULLETIN. S.B. to all Stations except Cardiff.

10.45.—Close down.

Announcer: C. A. Lewis.

9.25. DOROTHY STREET (Soprano).

"Oh, That I Might Retrace the Way" ... Brabyns

"Life and Death" ... Cambridge-Taylor (With "Della-Olligate" by S. Clifford.)

9.35. SAMUEL CLIFFORD (Solo Cellist).

"Andante" ... Anna

Londonderry Air" ... Peter, Trouell

Chanson Triste" ... Tchaikovsky

9.45. Chor.

Anthem, "Behold, Breath an Evening Blessing" ... Knopf, Mathews

9.50. Arthur Marston.

"Romance," Op. 109 ... Mendelssohn

Finale in D" ... Beethoven

10.0-10.45.—Programme S.B. from London.

Announcer: Bertram Fryer.

CARDIFF.

(Call Sign, 5WA. Wave-Length, 353 Metres.)

3.0-5.0.—CONCERT. S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

8.0. CHOIR OF RICHMOND ROAD CONGREGATIONAL CHURCH.

Hymn, "Eternal Father Strong to Save" (Tune: Melita) ... Dabbs

Anthem, Chorales from Motet: "Jesus, Princeless Treasure" ... Bach

(a) "Jesus, Priceless Treasure"; (b) "In Thine Arms I Rest Me"; (c) "Hence All Fears and Sadness."

THE REV. WM. EVANS, B.A. (W. Ifan), Richmond Road Congregational Church, Cardiff. Religious Address.

Hymn, "Father in the High Heaven Dwelling" (Tune: W. Jackson).

CHAMBER MUSIC EVENING.

8.40. THE CLIFTON QUINTETTE.

Vocalist: SEYMOUR DOSSER

"MR. EVERYMAN" in a Commentary upon the music.

Songs: "Sanctus Fortis" ("The Dream of Gerontius") ... Elgar

"The Procreational" ... Cesar Franck

Pianoforte Quintette in E Flat (Op. 44) ... Schumann

Song, "On Wenlock Edge" ... Vaughan Williams

(With the original accompaniment by string quartette and pianoforte.)

"Three Idylls" (Nos. 2 and 3) ... Frank Bridge

The National Anthem.

10.15.—Close down.

Announcer: A. Corbett-Smith.

MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

3.0-5.0.—CONCERT BY THE RADIO MILITARY BAND.

Conductor: HARRY MORTIMER.

March, "Lorraine" ... Gause

Selection, "Lohengrin" ... Wagner

Two Spanish Dances ... Monkouski

Xylophone Solo, "Gipsy Revels" ... Smith (Soloist, John Massop.)

Overture, "Festival" ... Tristano

Ballet Music, "La Reine de Saba" ... Coates

Serenade Lyrique ... Elgar

Chorale, "Mignon" ... Thomas

Barcarolle, "The Tales of Hoffmann" ... Offenbach

Selection, "Merrie England" ... German

March, "The Great Little Army" ... Alford

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

8.0.—SIDNEY G. HONEY: Talk to Young People.

8.30.—Hymn, "The Church's One Foundation" (A. and M. 215).

(Continued in col. 1, page 307.)

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Monday's High-Low Programme.

Some of the Music described by Percy A. Scholes.

(For Complete Programme, see the facing page.)

THIS programme has been drafted with a view to show Highbrows and Lowbrows what a lot of common ground they have. The intention has been to include nothing that could not easily be appreciated by any intelligent listeners, yet nothing that would not also give pleasure to a listener of fine musical taste—and there's plenty left over of which to make other programmes—which please don't forget when "Request Evenings" come round!

THE ORCHESTRA.

1. QUILTER—*A Children's Overture.*

This is a delightful piece of orchestral music made by stringing together the following twelve well-known children's songs—

*Beds and Girls, Come Out to Play,
Upon Paul's Steeple Stands a Tree,
Dance, Set Up and Shake your Pier,
I Saw Three Ships Come Sailing By,
Sing a Song of Sixpence,
There was a Lady Lived a Sicca,
Over the Hills and Far Away,
The Frog and the Crow,
A Frog He Would a-Wooing Go,
Hark, Hark, Black Sheep,
Here We Go Round the Mulberry Bush,
Oranges and Lemons.*

Roger Quilter is a famous High-Low composer. Born in Brighton, 1877. He writes lots of songs.

THE SINGER.

2. MARTIN SHAW—*O Falmouth is a Fine Town, & The Land of Heart's Desire.*

Martin Shaw was born in London in 1876. Much of his music, too, is good High-Low.

4. ENGLISH—*Come, My Own One.*

This folk-song has been fitted with accompaniment by a clever young composer who was killed in the war—George Butterworth.

5. SCHUMANN—*The Two Grenadiers.*

These are two of Napoleon's soldiers finding their way back from the disastrous Russian campaign. They reach the frontier of France, and learn, to their sorrow, that their Emperor is captured. The words are by Heine. They embody the spirit of Napoleon's glory.

Note how, at the end, as the soldier-speaker's irritation is fired, the music leaves the minor and goes into the major for the rest of the piece, the excitement at last culminating in a snatch of the "Marseillaise."

THE PIANIST.

6. MENDELSSOHN—*Rondo Capriccioso.*

Unfortunately, we have no time for the Andante that precedes the Rondo.)

A Rondo is a piece in which the same tune (or "Subject") comes round again and again. Capriccioso is Italian for "capricious" or (better, perhaps) "whimsical." A large number of listeners have asked for this piece.

7. MENDELSSOHN—*Spring Song.*

This is one of the ever-popular Songs Without Words—the most popular, apparently, for a very large number of listeners have asked for it (though the so-called *Bee's Wedding*, which should really be called Spinning Song, ran it close).

8. BALFOUR GARDNER—*London Bridge.*

This is a happy treatment of another well-known children's tune. Balfour Gardner was born in London, in 1877.

THE SINGER.

9. JOHN IRELAND—*Sea Fever.*

This is a setting of John Masefield's words:—

"I must go down to the sea again,
to the lonely sea and the sky,
And all I ask is a tall ship, and a
star to steer her by."

John Ireland is one of the most distinguished of our British composers of to-day. He was born in Bowdon, Cheshire, in 1879. Much of his music is very fine Highbrow music, but this song, I think, is equally fine High-Low. At all events, though I didn't ask for advice on the choice of songs, many people wrote demanding it.

10. IRISH—*The Gentle Maiden.*

This is an Irish folk-song, with accompaniment by Dr. Arthur Somervell.

11. STANFORD—*The Bold Cabidhla Chal.*

A fine character sketch of an angry mother. Stanford is a Highbrow of the Highbrows, having for nearly forty years been Professor of Music at Cambridge University.

12. SCOTTISH—*Willy's gone to Melville Castle.*

I forgot to put a Scottish song in until I got some angry-humorous letters from Scotland. And then I bethought myself I'd got no Welsh—so that had to be attended to! I don't want my High-Low concert to break up the Empire!

PIANIST AND ORCHESTRA.

13. GRIEG—*Piano Concerto (1st Movement).*

Surely, Concertos are Highbrow enough. But, to my surprise, dozens of people have written asking for this. It has a Norwegian folk-music tinge about its tunes, of course, like so much of Grieg's music.

THE SINGER.

14. SCHUBERT—*The Erl King.*

Pity the poor pianist. This takes some playing! Schubert himself couldn't play it, they say. He had to leave out some of the notes!

The words are by Goethe. They picture a father and child on horseback. The ghostly Erl King flies with them, unseen and unheard by the father, but seen and heard by the boy.

The hard riding through the night (verse 1), the boy's terror at seeing the ghostly figure (verse 2), the Erl King's wheedling invitation (verse 3), the boy's renewed terror and the father's attempt to comfort him (verse 4), the Erl King's second invitation (verse 5), the boy's cry and the father's consolation (verse 6), the Erl King's grasp of the boy (verse 7), and the boy's death (verse 8) are all graphically pictured.

15. SCHUBERT—*The Wanderer's Night Song.*

A tiny little piece of quiet musical beauty.

THE PIANIST.

21. BACH—*Cavotte and Gigue.*

These are from the Fifth French Suite. Cavotte and Gigue are old dance forms, this Gigue, besides, being a sort of Fugue—and a fugue is reckoned the most Highbrow of all Highbrow things!

THE ORCHESTRA.

24. TCHAIKOVSKY—*Overture to Nutcracker Suite.*

A fairy-march-tune. Note that, to keep it light and airy, the composer has used no 'cello or basses.

ENDNOTES

You choose these, by means of your jury of men and women who have all sworn that never in their unsworn lives have they set foot in any one of those Highbrow Haunts—the Queen's Hall, the Royal Albert Hall, the Wigmore Hall, the Royal Hall, and the Steinway Hall.

WIRELESS PROGRAMME—MONDAY (Feb. 18th.)

The letters "S.B." printed in italics in those Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

(Call Sign, 2LO. Wave-Length, 365 Metres.)

7.30. Time Signal relayed from Greenwich.
7.30-4.30.—Concert: The Wireless Trio and Robert Cartis (Tenor).
8.0.—WOMEN'S HOUR: The Wireless Trio, "Dancing as the Romans Do," by Young Cloud.

5.30.—CHILDREN'S STORIES: "Sabo Rides a Race," by E. W. Lewis, "Treasure Island," by Robert Louis Stevenson, Chap. 1, Part 1.

6.15.—Boys' Brigade News.
6.25-7.0.—Interval.
7.0.—TIME SIGNAL (relayed from Big Ben) AND 1st GENERAL NEWS BULLETIN. S.B. to all Stations.

JOHN STRACHEY (the B.B.C. Literary Critic): "Weekly Book Talk" S.B. to all Stations.
Local News and Weather Forecast.

7.30.—"High-Low" Programme. S.B. to all Stations except Cardiff. Arranged by the B.B.C. Music Critic.

THE WIRELESS ORCHESTRA, Conducted by L. STANTON JEFFERIES. Children's Overture. Roger Quilter. GEORGE PARKER (Baritone).

"O Falmouth is a Fine Town" Martin Shaw
"The Land of Heart's Desire" Martin Shaw
"Come, My Own One" (English Folk Song) arr. George Butterworth

"The Two Grenadiers" Schubert
MAURICE COLE (Solo Piano).
"Rondo Capriccioso" Mendelssohn
"Spring Song" Mendelssohn

"London Bridge" Holst's "Gardiner" George Parker.

"Sea Fever" John Ireland
"The Gentle Maiden" (Irish Folk Song) arr. Arthur Somervell

"The Bold Unbiddable Child" Stanford
"Willy's Come to Melville Castle" Scottish
Maurice Cole and Orchestra.

First Movement of Pianoforte Concerto G major George Parker.

"The Red King" Schubert
"The Wanderer's Night Song" Schubert
Orchestra.

Praeludium J. S. Bach
Mock Morris (for Strings) George Parker.

"To Athens" Holton
"All Through the Night" Welsh Folk Song
"Simon the Collarier" Holton
Maurice Cole.

Gavotte and Gigue from 5th French Suite Bach

Nocturne in E Flat Chopin
Study in G Flat, Op. 25, No. 2 Chopin

JOHN HENRY on "These Highbrows" Orchestra.

Overture to Nutcracker Suite Tchaikovsky
9.30.—TIME SIGNAL (relayed from Greenwich), AND 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
Local News and Weather Forecast.

9.45.—LORD RIDDELL, on "Concentration." S.B. to all Stations.

10.0.—George Parker. Encores.
Maurice Cole. Encores.
John Henry on "That Wheelbarrow" Orchestra.

March, "Pomp and Circumstance," No. 1 Elgar

10.30.—Time Signal relayed from Big Ben.
Close down.

Announcers P. A. Scholz,
R. F. Palmer.

BIRMINGHAM.
(Call Sign, 61T. Wave-Length, 475 Metres.)

3.30. Clifford Edwards (Tenor) and Ernest Brain (Baritone). Selected Duets from their Repertoire.

5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Horticultural Hints."

5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER.

6.20.—"Teens" Corner.

7.0. NEWS. S.B. from London.
JOHN STRACHEY. S.B. from London.
Local News and Weather Forecast.

7.30.—The entire Programme S.B. from London.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.
(Call Sign, 6BM. Wave-Length, 385 Metres.)

5.45.—Concert: The "6BM" Trio.

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.0.—Boys' Brigade News.

6.15.—Scholars' Half-Hour: G. Guest, B.A., J.P., on "The Bad Old Times."

7.0.—NEWS. S.B. from London.
JOHN STRACHEY. S.B. from London.
Local News and Weather Forecast.

7.30.—The entire Programme S.B. from London.
Announcer: W. R. Keene.

CARDIFF.
(Call Sign, 5WA. Wave-Length, 363 Metres.)

5.0.—"LWA'S" "FIVE O'CLOCK" — Mr. Everyman. Talks to Women, Vocal and Instrumental Artists, the Station Orchestra. Weather Forecast.

5.45.—THE HOUR of the "KIDDIE-WINKS."

7.0.—NEWS. S.B. from London.

7.15.—JOHN STRACHEY. S.B. from London.
Local News.

THE STATION ORCHESTRA.

SOPHIE ROWLANDS (Soprano).
Vocalists: ... TOM KINNIBURGH (Bass).

7.30.—Orchestra: March, "Triumph of Right" Lovell
Entertainer, "Zennitha Cerdas" ... Mirkiss

7.40.—Songs: Sophie Rowlands.
"Waltz Song" ("La Boheme") ... Puccini

"I Know Where I'm Going" ... Hughes

7.50.—Orchestral Selection, "The Pink Lady" Corgill

8.0.—Songs: Tom Kinniburgh.
"The Vulcan's Song" ... Gounod

"The Late Player" ... Allerton
8.10.—Concert: "Barcarolle" Wolfsohn
8.20.—Songs: Sophie Rowlands:

"O Ship of My Delight" ... Phillips
"Love's Philosophy" ... Quilter

8.30.—Orchestral Suite, "Scenes Normande" Requart

8.45.—MRS. ROSE DAVIES, J.P., on "The Training of Defective Children."

8.55.—Songs: Tom Kinniburgh:
"The Arrow and the Song" ... Rolfe
"Cheerily Yoho!" ... Phillips

9.15.—Overture, "Le Chevalier Breton" Herman

9.10.—Songs: Sophie Rowlands: Selected.

9.20.—DAN JONES, F.R.A.S., on "Astrology."

9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.

9.45.—LORD RIDDELL. S.B. from London.
10.0.—Dance Music.

10.15.—Close down.

Announcer: A. H. Goddard.

MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

3.30-4.30.—Concert by the "2ZY" Trio.

5.0.—WOMEN'S HOUR.

5.20.—Farmers' Weather Forecast.

5.25.—CHILDREN'S HOUR.

6.35.—Boys' Brigade News.

6.40.—FRANCIS J. STAFFORD, M.A., M.Ed. French Talk.

7.0.—NEWS. S.B. from London.
JOHN STRACHEY. S.B. from London.
Local News and Weather Forecast.

7.30.—The entire Programme S.B. from London.
Announcer: Victor Saybie.

NEWCASTLE.

(Call Sign, 6NO. Wave-Length, 400 Metres.)

3.45.—Concert: J. W. Smith (Tenor), Alfred Sealbridge (Sole Violin).

4.45.—WOMEN'S HOUR.

5.15.—CHILDREN'S HOUR.

6.0.—Scholars' Half-Hour: A. W. Davies, B.A., on "Stories of the Nations—Athens and Augustus."

6.30.—Boys' Brigade News.

6.45.—Farmers' Corner.

7.0.—NEWS. S.B. from London.

JOHN STRACHEY. S.B. from London.
Local News and Weather Forecast.

7.30.—The entire Programme S.B. from London.

Announcer: E. L. Odham.

EVENTS OF THE WEEK.

SUNDAY, FEBRUARY 17th.

LONDON, 3.0. Organ Recital, relayed from the Hall of the National Institution for the Blind. S.B. to other Stations.

MONDAY, FEBRUARY 18th.

LONDON, 7.30.—"High-Low" Programme, arranged by the B.B.C. Music Critic. S.B. to other Stations.

LONDON, 9.45.—Lord Riddell on "Concentration." S.B. to all Stations.

TUESDAY, FEBRUARY 19th.

ABERDEEN, 7.30. Old English Folk Songs and Dances Night.

BOURNEMOUTH, 7.30. Verdi Night.

CARDIFF, 7.30. "The Merry Wives of Windsor" (Shakespeare).

WEDNESDAY, FEBRUARY 20th.

BIRMINGHAM, 7.30. Choral and Orchestral Programme.

THURSDAY, FEBRUARY 21st.

BIRMINGHAM, 7.35. Popular Classics Programme.

FRIDAY, FEBRUARY 22nd.

LONDON, 8.0.—Symphony Concert organized by the B.B.C. at the Central Hall, Westminster, and relayed to all Stations. This concert will be open to the public at popular prices, the proceeds being devoted to St. Dunstan's Conductor, Mr. Percy Pitt.

SATURDAY, FEBRUARY 23rd.

ABERDEEN, 7.15. "A Whiff of Lavender," a sketch of Memories. Cast "The One Gone" "The One Left."

BOURNEMOUTH, 8.0.—"Classical Request Night."

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WIRELESS PROGRAMME—TUESDAY (Feb. 19th.)

The letters "B.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

ENTERTAINMENT

(Call Sign, 2LO. Wave-Length, 365 Metres.)

3.0 TIME SIGNAL, relayed from Green Park.
 3.30-4.30 Concert: The Wireless Trio and the Soprano (Soprano).
 5.0 WOMEN'S HOUR. New Window. "Song" by Mrs. George Sanders. A Nursery Chat by the House Physician of a London Hospital.
 6.30—CHILDREN'S STORIES. Aunt Priscilla on St. Valentine. The Tea Cup's Story.
 6.15-7.0. In seven.
 7.0. TIME SIGNAL, relayed from Big Ben, AND 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
 7.10. CAPTAIN P. P. ECKERSEY. "A Day in the Life" S.B. to other Stations. Local News and Weather Forecast.
 7.45. FENNY LAY introduces his Concert Party. S.B. to all.
 8.20. Plays.

THE TRAGEDY OF MR. PUNCH

By RALPH ARKELL and ERNEST TURNER.
 Incidental Music by ALBERT FOX.
 The Showman ... PAT L'VALMONDE.
 His Wife ... DAME MAY WHITBY.
 Punch ... RUSSELL THORNDIKE.
 Jo ... PAUL VAUGHN.
 The Beadle ... REX PALMER.
 The Mayor ... IVAN BERLYN.
 The Doctor ... JACK CATCH.
 The Cook ... LEWIS CARSON.
 The Landlady ... NANCY ATKIN.
 The Girl ... NANCY ATKIN.
 Scene: The Sea Shore.

"COLI MINE," By REGINALD ARKELL.

Daniel ... CHARLES WILFORD.
 Nathaniel ... LEONARD TONWILL.
 Pierrot ... LEO G. CARROLL.
 Harlequin ... RUSSELL THORNDIKE.
 Columbine ... NANCY ATKIN.
 The Minstrel ...
 (written by L. STANTON JEFFERIES)
 The Play produced by LEWIS CARSON.
 8.30. TIME SIGNAL (relayed from Big Ben).
 8.45. BULLETIN. S.B. to all.
 Local News and Weather Forecast.
 9.45. Afternoon's A. J. HITS AND
 "Episodes in the History of England."
 "The Death of Wilson in the New Forest."
 10.0.—THE SAVOY ORPHEANS AND
 SAVOY HAVANA BANDS relayed from
 The Savoy Hotel, London.
 11.0. TIME SIGNAL, relayed from Big Ben.
 Close down.
 Announcer: J. S. Dodgson.

ENTERTAINMENT

(Call Sign, 5IT. Wave-Length, 475 Metres.)

3.30-4.30. Piano Quartette.
 5.0. WOMEN'S CORNER.
 5.30. Agriculture. Weather Forecast.
 6.30. "Treen's" Corner: Birmingham Photo-graphic Society Member will give Hints to young Photographers.
 7.0. NEWS. S.B. from London.
 CAPTAIN P. P. ECKERSEY. S.B. from London.
 Local News and Weather Forecast.
 Concert Party Programme.
 7.30. THE GRIFFITHS' ENTH PARTY. Opening Chorus, "Bear a Cheerful Gray

forth James and Percy Owens.
 8.0. "Why Didn't You Tell Me?" S.B. to all.
 Both James, a Piano and some Songs.
 The Grey Party.

Concerted Item "Bull" by Leonard Brown.
 Songs, "Bands of Dee" ... Percy Gray.
 "Trotting to the Fair" ... Stanfield.
 The Grey Party.

Concerted "A" ...

8.15-8.45.—Interval.

8.45. The Grey Party.
 Concerted, "Music" ...

... Stoddart.

Song, "Jackalady" ... Chapman.

... Jones.

Radio Song, "Bingo Oddity" ... Shirley.

Return of the Beggar ... Granville.

Percy Owens and Anna Hume.

Leonard Brown and The Grey Party.

Song, "The Dream Girl" ...

The Grey Party.

Concerted "The Costello's Overture" ...

... the Ballet of the Pines.

9.30. NEWS. S.B. from London.

Local News and Weather Forecast.

9.40. COLIN H. GARDNER. F.R.A. Home

Band Organiser of the Radio A.

Wireless Bands to Beginners.

10.0. THE SAVOY BANDS. S.B. from London.

11.0. Close down.

Announcer: H. Cee I. Pearson.

ENTERTAINMENT

(Call Sign, 8BM. Wave-Length, 385 Metres.)

3.45.—Concert: Nedra Pulford (Soprano), Ethel Bowlands (Solo Piano), Leslie Barry (Solo Banjo).
 4.45. WOMEN'S HOUR.
 5.15. KIDSIES' HOUR.
 5.15. "A Day in the Life" ... Chapman.
 7.0. NEWS. S.B. from London.
 Local News and Weather Forecast.
 7.15.—J. C. B. CARTER, B.A., "The Story of Golf."

Verdi Night.

All Songs with Orchestral Accompaniment.

7.30. CAPTAIN W. A. FEATHERSTONE, on

Vocal and His Works.

7.45. SOPHIE BOWLANDS (Soprano).

Riforma Vincitor ("Aida").

7.55. THE WIRELESS ORCHESTRA.

Conductor: CAPTAIN W. A. FEATHERSTONE.

7.45. TOM KINNIBURGH (Bass).

"The Barber of Seville" ...

8.20. "The Barber of Seville" ...

Soloists: Rigolette.

8.30. Sophie Bowlands and Bert Kellaway.

Duet, "The Miserere Duet" ("R. Trovato").

8.40. Orchestra.

Selection, "Il Trovatore."

8.50. Sophie Bowlands.

"Ave Maria" ... ("Othello").

"Super Vocestra" ... ("Othello").

8.0. Bert Kellaway.

"Quella o Quella" ... ("Rigoletto").

8.45. Sophie Bowlands.

9.30. NEWS. S.B. from London.

Local News and Weather Forecast.

9.45. Sydney Coltham (Tenor).

"A Day in the Life" ...

10.0. R. PHAYTHIAN. M.A. (Tenor).

"Various and Ariadas."

10.15. M. M. (Tenor).

"Various and Ariadas."

10.30. NEWS. S.B. from London.

Local News and Weather Forecast.

10.45. Sydney Coltham.

"I Love Thee" ... ("Rigoletto").

Two Hazel Eyes" ... ("Rigoletto").

10.0. Close down.

10.15. Orchestra.

Selection, "Aida."

10.25. Tom Kellaway.

10.30. NEWS. S.B. from London.

Local News and Weather Forecast.

9.45. THE SAVOY BANDS. S.B. from London.

11.0. Close down.

Announcer: L. B. Page.

ENTERTAINMENT

(Call Sign, 6WA. Wave-Length, 365 Metres.)

3.30-4.30. Falconer and his Gothic Chorus from the Capitol Cinema.

5.0. "SWAN" "FIVE O'CLOCK" "Mr. Evermann." Talks to Women, Vocal and Instrumental. A. J. P. Jones, the Station Orchestra.

6.0. THE HOUR OF THE "KIDDE" WORKS.

7.0. NEWS. S.B. from London.

Local News.

7.45. RICHARD TRESEDER, F.R.H.S., on Gardening.

Shakespeare Night X. "THE MERRY WIVES OF WINDSOR."

Presented by THE CARDIFF STATION REPERTORY COMPANY.

Directed and Presented by A. J. P. Jones.

Incidental Music of THE STATION.

10.15. HESTHER.

9.30.—NEWS. S.B. from London.

Local News and Weather Forecast.

9.45. Dame M. ".

10.15. Close down.

Announcer: W. H. Seddon.

MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

3.30-4.30. Concert: Muriel Braden (Soprano) and Gordon Lowe (Bass). London.

5.0. WOMEN'S HOUR.

6.0. CHILDREN'S HOUR.

7.0. NEWS. S.B. from London.

CAPTAIN P. P. ECKERSEY. S.B. from London.

Local News and Weather Forecast.

7.45. THE "ZY" "OH HESTHA."

March, "Liberia" ... ("The Merry Wives of Windsor").

Overture, "The Merry Wives" ... ("The Merry Wives").

TOM SHERLOCK. (Baritone).

Ten Shakespearean Songs ... ("Quartet").

Selections of Mendelssohn's Works.

SYDNEY COLTHAM (Tenor).

"A Day in the Life" ... ("A Day in the Life").

10.0. R. PHAYTHIAN. M.A. (Tenor).

"Various and Ariadas."

10.15. M. M. (Tenor).

"Various and Ariadas."

10.30. NEWS. S.B. from London.

Local News and Weather Forecast.

10.45. Sydney Coltham.

"I Love Thee" ... ("Rigoletto").

Two Hazel Eyes" ... ("Rigoletto").

10.0. Close down.

Announcer: Victor Spythe.

(Continued in col. 1, page 307.)

THOSE "HOWLERS."

Oscillation seems to be increasing in all districts. The B.B.C. wish to appeal to the sporting spirit of all who are thus interfering so seriously with the pleasures of many thousands of fellow-listeners out to continue this annoyance. Captain Eckersey, the Chief Engineer, will be pleased to supply free printed information regarding the best methods of avoiding oscillation to all who apply to him at 2, Savoy Hill, London, W.C.2.

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WIRELESS PROGRAMME—WEDNESDAY (Feb. 26th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

(Call Sign, 2LO. Wave-Length, 365 Metres.)

3.30. TIME SIGNAL, relayed from Greenwich.

3.45. "The Wireless Trio" on Ernest Bertram (Baritone).

5.0.—WOMEN'S HOUR. "Characteristic Woman Barrister," by Vernon Stephenson Orchestra.

5.30.—CHILDREN'S STORIES. Uncle Jeff's Talk on the Orchestra, with Illustration.

5.45. Interval.

7.0.—TIME SIGNAL (relayed from Big Ben) AND 1ST GENERAL NEWS BULLETIN S.B. to all Nations.

ARCHIBALD HADDON (the BBC Dramatic Overture "News and Views of the Theatre," S.B. to all Stations.

Local News and Weather Forecast.

7.30. THE WIRELESS ORCHESTRA.

Conducted by L. STANTON JEFFERIES.

Overture, "Tangled," "Rosen

Valley," "September," "And a

Romance Op. 5," "Tchaikovsky

GWENDYNS NASH (Soprano) with Orchestra.

Concert Overture ("Le Petit de

Paris," "David

"Ode" by Paul Valéry,

"The Paper, Spring," "Farewell,"

MAJOR DAVIS (Baritone) with Orchestra.

"Embrace," "The Golden Thread,"

"Toreador Song" ("Carmen") "Bizet

Orchestra.

Three Country Sketches "Hawgill,"

L. Pastorek, 2. Entr'acte S. Davis.

HELENA MILLAIS (Entertainer) in "Songs

and Fragments from Life.

Gwendy Nash, with Orchestra.

"She low Song" (Dorothy Meyerbeer)

"A Thrush's Love Song" "Alison Thruers

Orchestra.

Mosaïque on the Works of Beethoven

arr. Tchaikovsky.

Mosaïque from "Scenes de Ballet" Glazounov

Madoc Davies

Song by " " Clarke

"Sweetheart of Somerset" "Maud Whingate

L. Pastorek, 2. Entr'acte S. Davis.

Present.

1.0. S.B. in "The Empire Exhibition and the Schools." S.B. to other stations.

8.30.—TIME SIGNAL (relayed from Greenwich) AND 2ND GENERAL NEWS BULLETIN S.B. to all Stations.

Local News and Weather Forecast.

8.45. Orchestras.

Hungarian Rhapsody, No. 4 "Les

Hearts" Mills in further Songs and Fragments.

Orchestra.

Selection, "A Country Girl" "Mackton

Two Characteristic Women Coleridge Taylor

10.30. TIME SIGNAL, relayed from Big Ben.

Close down.

Announcer: J. B. Dodgson.

ENTERTAINERS

(Call Sign, 6FT. Wave-Length, 400 Metres.)

3.30-4.30.—Concert. Sophie Rowlands (Soprano), Barnet Cook (Cello), Tom Kimberburgh (Bass), Edna de Lacy Rose (Solo Pianist).

5.0.—WOMEN'S CORNER.

5.30.—Agricultural Weather Forecast.

6.0.—Ladies' Corner.

7.0.—NEWS. S.B. from London.

8.0.—ARCHIBALD HADDON S.B. from London.

Local News and Weather Forecast.

Choral and Orchestral Programme.

7.30. STATION ORCHESTRA

(Under the direction of Joseph Lewis.) Overture, "The Merry Wives of Windsor" (Vocal).

GLADYS WRIGHTILL (Soprano)

V. L. L. (Vocal).

Puccini.

SYDNEY CREW. Songs from the Works of Shiel et al.

8.15. Interval.

8.45. STATION REPERTORY CHORUS

OB. HESTRA and EMILY BROUGHTON

(Soprano), BERT ASHMORE (Tenor), HAROLD CASEY (Bass).

In the Choral Ballad written for Solo Voices,

Choral and Orchestra

11.00. S.B. from London.

9.15. STATION S.B. from London.

9.30. NEWS. S.B. from London.

Local News and Weather Forecast.

10.00. Close down.

Wand of Youth No. 2" (Elgar).

(a) March, (b) Little Bells, (c) Moon and Butterflies, (d) Fountain Dance, (e) The Tame Bear and the Wild Bear.

March, "Pomp and Circumstance No. 1" (Elgar).

Harold Casey and Orchestra.

"Freighter's Song" (Walker).

(a) Matie's Song, (b) The Rebel, (c) Son of Mine, (d) Up in the Badden.

Orchestra.

9.00. Peer Gynt (Fauré).

(a) Mourning for Death of Asgeir, (b) Anitra's Dance, (c) The Mountain King, (d) King.

11.00. Close down.

Announcer: Percy Edgar.

ENTERTAINERS

(Call Sign, 6BM. Wave-Length, 365 Metres.)

1.45. Concert. Soprano: John Franklin

Vocal: William Beauchamp (Solo

Violin).

4.45. WOMEN'S HOUR.

5.15. STATION S.H.O.R.

Half Hour: R. M. Clark, B.Sc. "The Election."

7.0.—NEWS. S.B. from London.

ARCHIBALD HADDON. S.B. from London.

Local News and Weather Forecast.

7.30. Close down.

Dance Band, relayed from King's Hall.

8.20.—GEORGE STONE. (Actor).

8.30.—Dance Band.

9.0.—Dance Band.

9.15.—Dance Band.

9.30.—NEWS. S.B. from London.

Local News and Weather Forecast.

9.45.—Dance Band.

10.15.—Close down.

Announcer: W. R. Keene.

ENTERTAINERS

(Call Sign, 5WA. Wave-Length, 365 Metres.)

7.0.—"WAS IT EVER CLOCK?" Mr.

Everyman," Talks to Women, Vocal and Instru-

mental Artists, the Station Orchestra.

Weather Forecast.

5.45. THE HOUR OF THE "KIDDIE

WINKS."

7.0.—NEWS. S.B. from London.

ARCHIBALD HADDON. S.B. from London.

Local News.

Popular Night.

CROSS KEYS MUSIC LEAVES MALE

W. J. T. LEAVES MALE

Conductor: S. M. JEFFRIES, I.R.A.M., L.C.M.

Vocalist: ISABEL DAVIES

THE STATION ORCHESTRA

7.30. Orchestras.

March, "B'hoys of T'perry" (Ameri-

cana) + "Merry Land" (Mackton).

7.40. Part S.

A Sailor's Song" (K. E. Richards).

"Song of the Aranians" (C. Corneish).

"True unto Death" (R. Richards).

7.55. S.

"Song of the Moon" (G. Sanderson).

"Song of the Moon" (G. Sanderson).

8.1. Dance S.

Dance S. (L. G. Mackton).

8.1. Art Song.

(a) "When her" (G. Sanderson).

"She Tapeta's Glee" (G. Sanderson).

"Merry Heart" (R. Wagner).

8.30. JAS. J. SIMPSON, M.A., D.Sc.

8.40. S.

8.40. S. (L. G. Mackton).

8.40. S. (L

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WIRELESS PROGRAMME—THURSDAY (Feb. 21st.)

The letters, a. & c. printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned



(Call Sign, 2LO. Wave-Length, 885 Metres.)

7.30.—TIME SIGNAL (relayed from Greenwich) 8.00—Meet The Webs Trio a. a. S. B. to all Stations

7.40.—WOMEN'S HOUR, "British Home and Housekeeping Methods," by Helen Georg Ruter. "Women in Fiction," by Marjorie

7.50.—CHILDREN'S STORIES. Uncle Bumpy by Bumpy and Auntie Hilda Musical Talk by C. L. Stevenson. "The Bear and the Fox" by Robert Stevenson, Chap. 1

8.00.—"L.G.M." of the *Daily Mail*, "Idiotic Zoo Animals."

8.30.—Boy Scouts' and Girl Guides' News. Chat to Wolf Cubs by Mr. N. D. Power. Chief Wolf Cub Commissioner. S.B. to all Stations

8.30.—TIME SIGNAL (relayed from Big Ben). AND 1ST GENERAL NEWS BULLETIN S.B. to all Stations

8.45.—PERCY SCHOLES (the B.B.C. Music Unit). "The Week's Music" S.B. to all Stations. Talk by the Radio Society of Great Britain. S.B. to all Stations

Local News and Weather Forecast

7.30.—BERNARD TURNER (Entertainer) and his Little Saxophone

7.50.—"THE DREAM OF EUGENE ARAM" (T. Head), spoken by KENNETH KENT with musical improvisation by L. STANTON

8.15.—FREDERICK J. THOMAS (Clarinet). NEILMAN GREENWOOD (Piano). "A Melode in Ten Pictures" for Clarinet and Piano. Richard Wath

8.30.—"COTTAGE" (entertaining old Songs arranged by Clatsow). "Bally in Our Arms" (Song). "Four Beams" (Song). "The Love of Richmond Hill" (Song). "Hush-a-bye Baby" (Song). "Hush-a-bye Fifteen" (Song).

8.45.—"F. M. W." by F. Lemoine. S. B. to all Stations. J. Thorold and Norman

8.50.—"F. M. W." by F. Lemoine. 120 S. B. to all Stations. J. Thorold and Norman

"Ye Banks and Braes" (Song). "The Harp that Once" (Song). "Aye, Aye, Aye" (Song). "The Harp that Once" (Song). "Nordish Greenwood (Solo Piano). Toccata

9.15.—Talk on "The Imperial Settlement League" (Song). TIME SIGNAL (relayed from Greenwich) AND 2ND GENERAL NEWS BULLETIN. S.B. to all Stations

9.45.—TIME SIGNAL (relayed from Big Ben). 11.00.—THE SAVOY JEANS AND SAVOY RAVANA BANDS, relayed from The Savoy Hotel, London

11.00.—TIME SIGNAL, relayed from Big Ben. Close down. Announcer: J. S. Dodgson.

BIRMINGHAM.

(Call Sign, 61T. Wave-Length, 475 Metres.)

5.30-4.30. Page 6.

6.0.—WOMEN'S CORNER. Local News and Weather Forecast

6.30.—Boy Scouts' and Girl Guides' News. S.B. to all Stations

6.45.—"F. M. W." S.B. to all Stations. PERCY SCHOLES. S.B. to all Stations. Radio Society Talk. S.B. to all Stations. Local News and Weather Forecast

Popular Classics Programme.

7.30.—STATION ORCHESTRA

"The Little Shepherd of Boeotia," Selection. "Maid of the Mountains" (Song).

JANET JOVE (Song at the Piano)

"Matilda," from "Four Contentionary Tales and a Moral" (Song). "Bellac" (Song).

"Awkward Questions" (Song). "Tate" (Song). "Sea Fever" (Song). "Moorfield" (Song).

8.15-8.45. Interval.

8.45.—Orchestra

Selection, "Memories of Mendelssohn" (Mendelssohn).

Suite, "Harvest Time" (Food).

(a) "Harvesters' Dance"; (b) "Interlude"; (c) "Harvest Home".

RAYMOND GREEN (Entertainer)

"The Cuckoo Lover" (Song). Hastings

Willy Deville (Song). "Willy Deville" (Song).

Orchestra

Waltz, Mendelssohn (Mendelssohn).

Polypotouri "Musical Jig-Saw" (Song).

9.30.—NEWS. S.B. from London

and News and Weather Forecast

8.45.—MAJOR VERNON BROOK, M.I.A.E., on "Motors and Motoring."

10.00.—THE SAVOY BANDS. S.B. from London.

11.00. Close down. Announcer: H. Cecil Pearson.

BOURNEMOUTH.

(Call Sign, 6BM. Wave-Length, 385 Metres.)

7.45.—THE Crystals Concert Party. Gerald Kaye (Tenor). Arthur J. England (Bass-Baritone). Penny Newman (Solo V). Madame Dorothy Forrest (at the Piano).

8.45.—WOMEN'S HOUR

15. KIDS' HOUR

16. "F. M. W." (Song). Maudie T. (Song).

16. "F. M. W." (Song). Park French

16. "F. M. W." (Song). Girl G. des News. S.B. to all Stations

16. "F. M. W." (Song). S.B. from London

16. "F. M. W." (Song). Radio Society. S.B. from London

16. "F. M. W." (Song). and Weather Forecast

16. "F. M. W." (Song). S.B. from London

16. "F. M. W." (Song). S.B. from London

9.45.—Programme. S.B. from London

11.00. Close down. Announcer: L. B. Page.

CARDIFF.

(Call Sign, 5WA. Wave-Length, 355 Metres.)

5.00.—"SWA 8" "FIVE O'CLOCK" : Isaac J. Williams Keeper of Arts at the National Museum of Wales. Weather Forecast

5.40.—ARTHUR SHORT on "Boozing."

5.45.—HOUR OF THE "KIDDIEWINKS."

6.30.—Boy Scouts' and Girl Guides' News. S.B. to all Stations

7.00.—NEWS. S.B. from London

7.15.—PERCY SCHOLES. S.B. from London

Radio Society Talk. S.B. from London

Local News.

THE STATION ORCHESTRA

ALTERATIONS TO PROGRAMMES, ETC.

A S THE RADIO TIMES goes to press many days in advance of the date of publication, it sometimes happens that the B.B.C. finds it necessary to make alterations or additions to programmes, etc., after THE RADIO TIMES has finally gone to press.

Solo Pianist KITTY NEWTON

Waltz at M. STAGGIE HAMBLING

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11.00. M. STAGGIE HAMBLING

CONCERT PLATFORM AS STUDIO!

A NEW VENTURE BY THE B.B.C.

BROADCASTING IN PUBLIC

By the Organizer of Programmes.

AT last the day when we are able to give public broadcast concerts has arrived. For many months the officials of the B.B.C. have had this idea in mind, and Friday this week, when their scheme materializes, will mark another great step in the history of Broadcast.

Some of you may be wondering what the advantages of giving concerts in public are. There are many. Artistic and audience reasons, another for the better performance of the artistes, and the greater enjoyment of the music. In the studio the performers have to face the fact that they have not the stimulus of a audience at home. A public performance is therefore to the benefit of artiste and listener alike.

Again, many listeners have expressed the desire to know more about the artists and the music they hear nightly in the studios, and how far away the artistes are from it and all the many interesting data is of a broadcast.

Behind the Scenes.

We have been unable to show many listeners behind the scenes simply from lack of space, but now they have a chance of going to see for themselves.

On another point, we want regular listeners to compare the present quality of our transmissions with the real thing. Many perhaps, have not had a previous opportunity of doing this.

We hope they will take this one. Also in the Central Hall, Westminster, we accommodate full orchestras of about eighty performers, and the excellent qualities of the hall, acoustically, lead us to believe that we shall be able to give a perfect performance—not only in the hall, but on the broadcast also. They will be simultaneously broadcast from all the stations of the B.B.C.

We have spared no pains to make these concerts first-class in every respect. We can say confidently that no better concerts are to be heard anywhere in London.

Famous Names.

The orchestras engaged are known the world over. They are the Royal Philharmonic, the London Symphony and the Royal Albert Hall Orchestra.

The conductors include Percy Pitt, Sir London Ronald, and Hamza Harty—all these are famous names.

Lastly, the proceeds from the concerts are being devoted to one of the most deserving charities in London.

The concert, of which you will see details on the opposite page, is the first of six. The others (of which particulars will be given later) will be held on the following dates:

March 7th, March 21st, April 8th, April 22nd, May 2nd.

Popular Prices.

We anticipate that the hall will be booked up before three pages appear, and so we advise you to book your seats for the other concerts at once.

The seats are all at "popular" prices, £1. 5s. 9d., 3s. 6d., 2s. 4d., 1s. 3d. (including tax), and full programmes, giving interesting notes on the pieces to be performed (written by P. A. Scholes, our Music Critic) are to be had at the hall.

These have been prepared for us by St. Dunstan's.

The concerts begin at 8 p.m., and the nearest station is St. James's Park, on the Metropolitan and District Railways.

G. A. LEWIS

THE PROGRAMME DESCRIBED:

By Percy A. Scholes.

MUSIC OVERTURE TO "THE SERAGLIO."

THE Opera *The Seraglio* has of late years become pretty well known among us.

As a matter of fact the composer did not call the work an "Opera," but a Comic Musical Play ("Komische Singspiel"), and this bright Overture sets the tone of the work.

In the middle is an interpolated slower section with some delicious passages for the Wood-wind.

DINDY SYMPHONIC VARIATIONS —STAR

ONE of the greatest influences in modern French music is César Franck and Vincent d'Indy is his chief disciple.

Franck (1822-90) represents a reaction against the influence of Wagner, and against the more sensuous influences and against the influence of Wagner.

Star is a sort of *Symphony* in the form of an *Allegro* with *Variations*, but with the *Variations* first and the *Allegro* as an expression in music of the emotions of a Babylonian story from the "Epic of Gilgamesh" and the nature of the story explains the unusual form of the piece.

Star seeks her lover in the place of the dead and by her devotion delivers him.

Toward the unchangeable land
Star has turned her steps;
Toward the dwelling of the dead.
Toward the dwelling of the seven doors,
Through which *He* passed.

Toward the dwelling from which none return.

There are two main themes, and both come at the very opening—The one is a slow theme of four bars which is heard from a Horn, this appears to represent *Star*. The other follows immediately in Clarinet doubled by Viola; it appears to represent *Star's Lover*.

Seven more sections follow (containing, however, there is always some change of speed or orchestration which enables one to note the opening of a new section).

Every section opens with the *Star* theme, or its characteristic first three notes, and ends with the theme of *Star's Lover*. There should be difficulty in following this.

The Seven Doors.

These sections seem to typify the seven doors through which *Star* passes, disposed, as she passes through each, of some portion of her adornment: (1) the TIARA from her head (2) her EAR RINGS, (3) her NECKLACE, (4) her JEWELS from her bosom, (5) her hands, (6) the RINGS from her hands and feet, (7) the GARMENT that covers her body.

Everything sacrificed she at length reaches and retrieves her lover. The seventh section then presents the *Star* theme in unadorned unison, and closes with a serenely happy statement of the *Star's Lover* theme.

SAINT-SAENS—THIRD VIOLIN CONCERTO (in B Minor).

SAINTE-SAENS died just over two years ago, at the age of eighty-seven. He first appeared in public at the age of five (as pianist in a Beethoven violin and piano sonata), so he had been before the public for about eighty-two years; probably a record.

The Concerto in B Minor is a work over forty years old, having had its first performance by Sarasate in Paris, in 1888.

There are three movements: I. Quick, II. Slow; III. Quick.

Movement I. (Quick.) The chief material comes out of which this is made are as follows:

(1) A short section for Solo Violin with the Solo.

(2) A more flowing one, also for Solo Violin, a good deal later, in the III.

Out of these and their treatment the whole

Movement II. This is perhaps the second movement of the Concerto. Its material consists of the two themes and their treatment.

Movement III. This opens with an introduction in which the Solo Violin has some elaborate passages calling for finished work.

Then the main body of the Movement with a *jovous leap*.

Finally, again in Solo Violin, a *lude* of quiet contentment is heard, against a background of Wood-wind tremolo chords.

A fourth theme in a *hum-like* *slow and very soft tone*, which, at its opening, is confined solely to Violins and Violas, is then taken over by Solo Violin with accompaniment of Wood-wind and then handed back to Violins and Violas again.

Out of these four tunes the Movement is made. They should be noted when they first occur, so that the after-treatment of them can be followed.

RAVEL—"MOTHER GOOSE SUITE."

Ravel was born in the Pyrenees in 1875. His music is clear-cut, delicate and sensuous. The "Mother Goose" Suite ("Ma Mère l'Oie") is a series of musical illustrations to five fairy tales.

I. The Person of the Sleeping Beauty.

I. *Pavane* is a slow dance, its solemnity and quietness of style make it a suitable form for Ravel's use in the suggestion of sleep.

Clair de Lune is a very short piece. Note the lovely bits of tune given, from time to time to Flutes and Horn and Clarinet.

Finally there are two of them going on.

II. Hop o' My Thumb.

At the head of the score is this quotation from Perrault's *Fairy Tales*—

"He thought he could easily find his way by means of the crumbs that he had scattered as he had passed along. But he had a great surprise, for he couldn't find one single crumb. The birds had come and eaten them all up."

Here various stringed instruments with their Mutes on play, as softly as possible, an accompaniment in a curious shifting rhythm. Does this represent the wilding road?

(Continued on facing page.)

WIRELESS PROGRAMME—SATURDAY (Feb. 23rd.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous broadcast from the station mentioned.

BIRMINGHAM

(Call Sign, 2LO. Wave-Length, 365 Metres.)

3.30.—TIME SIGNAL, relayed from Greenwich.
3.30-4.30.—Concert. The Wireless Trio and Edward Bagshaw (Bass-Baritone).
5.0.—WOMEN'S HOUR: "Behind the Scenes" (Johanna, A Gardening Chat, by Marion Creath).

5.30.—CHILDREN'S STORIES: Auntie Sophie at the Piano. Richard Barham's Wild Bird Adventures, read by J. Riddell. Young Children's News. "Gulliver's Travels—Wild the Broodings" (4th, adapted by E. W. Jewell).

7.0.—TIME SIGNAL (relayed from Big Ben), AND 1ST GENERAL NEWS BULLETIN S.B. to all Stations. Local News and Weather Forecast.

7.15.—W. H. NEWMAN, the well-known racing motor-cyclist, on "Choosing a Sport".

7.30. THE 2nd "LIGHT ORCHESTRA". Overture. "Marmalade" (Maurice Vane & the Savoy Band). "Korochenko Suite for Strings and Piano," "The Seasons" (Merriman and Lee).

8.0. THE ROOSTERS' CONCERT PARTY. 1. The Roosters again break their shell. 2. A Rooster Jazz. 3. Two Musical Monologues. Percy Merriman (Merriman and Lee). "The Roosters" (Merriman and Lee).

5. "Puzzlers" (Frank Lee). William Mack. 6. Concerted. "Italia de Lugo" (Theatre and Cinema). "The Roosters".

8.30.—Selection from the wordless play, "Le Fast Prodige" (Maurice Vane & the Savoy Band). Intermezzo, "Whispering of the Flowers" (Ballet Music). "La Source" (Death). 1. Scarf Dances. 2. Scene d'Amour. 3. Variations.

9.0.—"The Instruments Show" (Hooper and Heberley). 1. The Roosters. 2. Baritone Solo, "Watercress" (Lorrey). Sept 2nd Hunt.

3. George Western and a Pint. 4. Concerted, "Dirty Work" (Lee and Western). 5. Impressions of Well-known Actors (Percy Merriman).

6. Dust, "The Love" (Lane Wilson). Arthur Mackness and Beaumont Hunt. 7. A Rooster Grand Guignol (Percy Merriman).

9.30.—TIME SIGNAL (relayed from Greenwich). AND 2ND GENERAL NEWS BULLETIN S.B. to all Stations. Local News and Weather Forecast.

9.45.—P. B. DODGSON, Vice President of the South of England Lacrosse Association, on "Lacrosse".

10.0.—THE SAVOY DRUMMERS AND SAVOY HAVANA BANDS, relayed from The Savoy Hotel, London.

11.0. TIME SIGNAL, relayed from Big Ben. Close down. Announcer: J. B. Dodgson.

BIRMINGHAM

(Call Sign, 5IT. Wave-Length, 475 Metres.)

3.30-4.30.—Riddell's Concert by the Kiddies.

5.0.—WOMEN'S HOUR.

5.20.—Agricultural Weather Forecast.

6.30.—Teens Corner.

7.0.—NEWS S.B. from London. Local News and Weather Forecast.

7.15. STATION OR HESTHA. Overture, "Rossiniade" (Schubert). "My Lady Frayle" (Talbot). JACK VENABLES (Songs at the Piano). "All on a Day's Work" (Brian). "Things should Happen in Ad England" (Gulson). "Tuneful Tradesmen" (Ed). Suite, "Three Dances from 'Tom Jones'" (German).

8.15-8.45.—Interval.

8.45.—Moreau, "Nocturne in E Flat" (A. Hoffmeyer). ISABEL TEUBBS (Soprano). "Mairland We're" (Old Scotch Air).

"The Kerry Dance" (Molloy).

INGRAM BENNING (Tenor).

"The English Rose" ("Merrin England") (Clay).

"Songs of Araby" (Clay).

Selection, "Bishop's Songs".

9.30.—NEWS, S.B. from London. Local News and Weather Forecast.

9.45.—LIEUT. ARTHUR E. SPYRE, Secretary of the British Sailors' Society, on "Training Boys for the Sea".

10.0.—Selected Dance Music.

10.30.—Close down. Announcer: H. Cecil Pearson.

BIRMINGHAM
(Call Sign, 6BM. Wave-Length, 385 Metres.)

5.45.—Concert: Mary Lohden (Mezzo-Soprano), Ethel Rowland, L.R.A.M. (Soprano).

6.0.—WOMEN'S HOUR.

6.15. KIDDIES HOUR.

7.0.—NEWS, S.B. from London. Local News and Weather Forecast.

7.10.—EDWARD C. LUX M.B.S.I. "More Humours of Comedy at Travelling Roques' Night".

THE WIRELESS ORCHESTRA.

Conductor: CAPT. W. A. FEATHERSTONE.

8.0.—Overture, "Poet and Peasant" (Suppe).

8.10.—Suite, "Hawthorn" (Coleridge-Taylor).

8.25.—NEILIE FLATHER, Solo Violin.

"Humoreske" (Dvorak).

8.30.—Selection, "Farewell" (Gounod).

8.40.—Suite, "Ballet Egyptien" (Liszt).

8.45.—Symphonie Pathétique (2nd and 3rd Movements) (Tchaikovsky).

9.30.—NEWS, S.B. from London. Local News and Weather Forecast.

9.45.—THE SAVOY BANDS, S.B. from London. Close down. Announcer: W. R. Keene.

CARDIFF.
(Call Sign, 5WA. Wave-Length, 355 Metres.)

5.0.—5WA'S FIVE O'CLOCKS.

5.15.—THE HOUR OF THE KIDDIE WINNERS.

7.0.—NEWS, S.B. from London. Close down.

7.15.—WILLIE C. CLISSITT on "Sport of the Week".

Popular Night.

PONTYPOOL SILVER BAND.

Conductor: J. B. YORKE.

Vocalist: GEO. J. JEFFCOCK (Baritone).

7.30.—March, "Irresistible" (arr. Rimmer).

Overture, "Tancredi" (arr. Rimmer).

7.45.—Songs: "At My Lady's Feet" (Jokes).

"Oh Dear, If it Weren't for Women" (Sanderson).

7.55.—"Recollections of Wales" (arr. Rimmer).

Cornet Solo, "Enchanted" (arr. White).

8.15.—Songs: "Mignonetta" (arr. Harrison).

"Betty and Jobim" (arr. Coates).

8.25.—MAJOR R. H. GILPIN on "Dogs".

8.40.—Selection, "Li Trovatore" (arr. Newton).

Cornet Duet, "Panorama" (arr. Greenwood).

9.0.—Songs: "Hats off to the Stoker" (Arundale).

"Four Jolly Sailors" (arr. Greenup).

9.10.—American Sketch, "In Old Kentucky" (arr. Douglas).

Song: "I'm a Man" (arr. Lloyd).

"A New S.B. from London" (arr. Lloyd).

Local News and Weather Forecast.

9.45.—Dance Music.

10.15.—Close down. Announcer: A. H. Colquard.

MANCHESTER.

(Call Sign, 2ZY. Wave-Length, 375 Metres.)

3.30-4.30.—Concert relayed from the Oxford Picture House.

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

7.0.—NEWS, S.B. from London. Local News and Weather Forecast.

7.30.—All-British Concert.

THE "2ZY" ORCHESTRA.

March, "Colonel Bogey" (arr. Lloyd).

Overture, "Plymouth Hoe" (arr. Lloyd).

Waltz, "Wool Nymphs" (arr. Lloyd).

Selection of Scotch Airs, "The Rose" (arr. Lloyd).

JACQUES LINTZ (arr. Lloyd).

Selection of Scotch Airs.

VICTOR SMYTHE AND ALGY.

Three Irish Dances (arr. Lloyd).

Irish Music (arr. Lloyd).

Selection, "My England" (arr. Lloyd).

Hunt (arr. Lloyd).

Songs (Selected) (arr. Lloyd).

Selection of English Melodies, "The Rose" (arr. Lloyd).

9.30.—NEWS, S.B. from London. Local News and Weather Forecast.

9.45.—THE SAVOY BANDS, S.B. from London. Close down.

Announcer: Victor Smythe.

NEWCASTLE.
(Call Sign, 5NO. Wave-Length, 400 Metres.)

3.45.—Concert: Katherine Green (Soprano), Martin Henderson (Solo Concertino).

4.45.—WOMEN'S HOUR.

5.15.—CHILDREN'S HOUR.

6.0.—Schools' Half Hour.

7.0.—NEWS, S.B. from London. Local News and Weather Forecast.

7.30.—A "BBC" Engineer on "Mosey".

7.35.—THE WHEELERS ORCHESTRA.

Conducted by WILLIAM A. CRUSOE.

Selection, "A Country Girl" (arr. Monkton).

7.45.—WILLIAM A. BATES (Entertainer).

7.55.—DAVID MCFADZEAN (Baritone).

"Strike up a Song" (arr. Morgan).

"When a Maiden Takes Your Fancy" (arr. Morgan).

8.0.—Valse, "Mon Rêve" (arr. White).

8.10.—BEATRICE PABAMON (Soprano).

"Love's Philosophy" (arr. White).

"A Bird Song," with Obbligato (arr. McFadzean).

8.30.—David McFadzean.

"Drink to Me Only With Thine Eyes" (arr. White).

8.45.—William A. Bates.

"Polpoire" (arr. White).

8.50.—Beatrice Pabamon.

"Don't Come in, Sir, Please" (arr. White).

"Sorrow and Spleen" (arr. White).

8.45.—David McFadzean.

"An Old English Love Song" (arr. White).

8.50.—Selection, "Balad Memories" (arr. White).

9.30.—NEWS, S.B. from London. Local News and Weather Forecast.

9.45.—Dance Music relayed from Tilley's Assembly Room.

10.45.—Close down. Announcer: C. E. Parsons.

Seeing the World from an Armchair.

When Television is an Accomplished Fact.

Sir OLIVER LODGE has stated that "what humanity really wants to devise will probably be accomplished." This hopeful statement is encouraging to those who are awaiting with no little eagerness the further developments of wireless telephony.

The last year saw a rapidity of development in this branch of science that is so short a period of time is probably unequalled in any other. There are, of course, many improvements yet to be effected before perfect reception can be guaranteed by wireless engineers. One of the complaints often made is against the varying intensity of signals. This defect is due to causes which as yet cannot be controlled by engineers. It is due to a natural phenomenon in connection with the electrical constitution of the upper atmosphere. It is not generally realized that at some twenty miles above the earth's surface there is a layer of electrified and rarefied air which acts as a sort of reflector to wireless waves.

It is almost as though a large copper sheet were suspended about twenty miles above us. The reflecting power of this conductive sheet varies from time to time, just in the same way that a mirror, when breathed on, becomes dim, although normally it may give an excellent reflection.

The Problem of "Fading."

This analogy helps us to understand something of what happens in the atmosphere for when one is receiving a radio signal there is occasionally a kind of mist which forms on the layer of electrified air, masking its reflecting property, and, therefore, weakening the signal. This is the theory held by many engineers to explain this phenomenon.

The effect takes place at distances probably over 100 miles, and gets more and more marked as the distance is increased. This is not to say that fading cannot be noticed at shorter distances. It can, but it is rarer. The effect is more apparent on short waves, and is more likely to occur at night. It is one of the practical difficulties which wireless science has yet to overcome. They claim, it can be overcome now, but only by increasing the power used in wireless telephone transmission by about ten times. Even then some places might suffer from "fading," so that the problem is a difficult one, and in engaging the attention of many scientific workers.

From West to East.

Another problem that engineers are now working, in connection with radio transmission, is the reason why wireless waves find it easier to travel from west to east than from east to west. Experiments conducted in New Zealand seem to prove that signals have their own preference as to the direction they

travel. Equipped with special direction-finding loop aerials, wireless experts in the Antipodes found that messages preferred to travel several thousand miles around the world in one direction, rather than take a more direct route. Whether the explanation will be found in the direction of mortal vapours, or whether it is due to the sun's action as we travel around it, is another problem for solution in the future, which might bring with it important results influencing future transactions between the Eastern and the Western world.

What new magic has science to offer us from her storehouse of wonders? This is a question in the minds of all who have been thrilled by the marvels of the past few decades. Few people care to venture an answer. The aeroplane, the motor-car, and the submarine, not long ago existed only in the imagination of the scientific theorist or of the dreamer. To-day, they are accepted as an integral part of the practical composition of life. So much so indeed, that most of us never pause to wonder at their existence.

The World at Your Door.

Wouldn't it be something of its mystery, although this year will undoubtedly bring other peoples of the earth, through means of wireless telephony, in a way that never yet has been achieved. The British Broadcasting Company has announced its intention of availing itself of such facilities as may be possible to provide a real international programme for all listeners.

People sitting in their own homes will be able to hear songs from France, music from Germany, a talk, say, from America, as well as items from at least one of the British Stations. If this experiment should prove successful, as there is every reason to believe that it will,

who can indicate the extent to which people will be more closely knit together by this means? Already people have danced in South Africa to music played in London, Pittsburg has been heard all over Britain, Bengal has received JLO, and France has transmitted a programme to British listeners! What will be the next stage?

The answer seems to be Television. We have encircled the earth with our music and speech, will the next year enable us to see around the earth with our eyes?

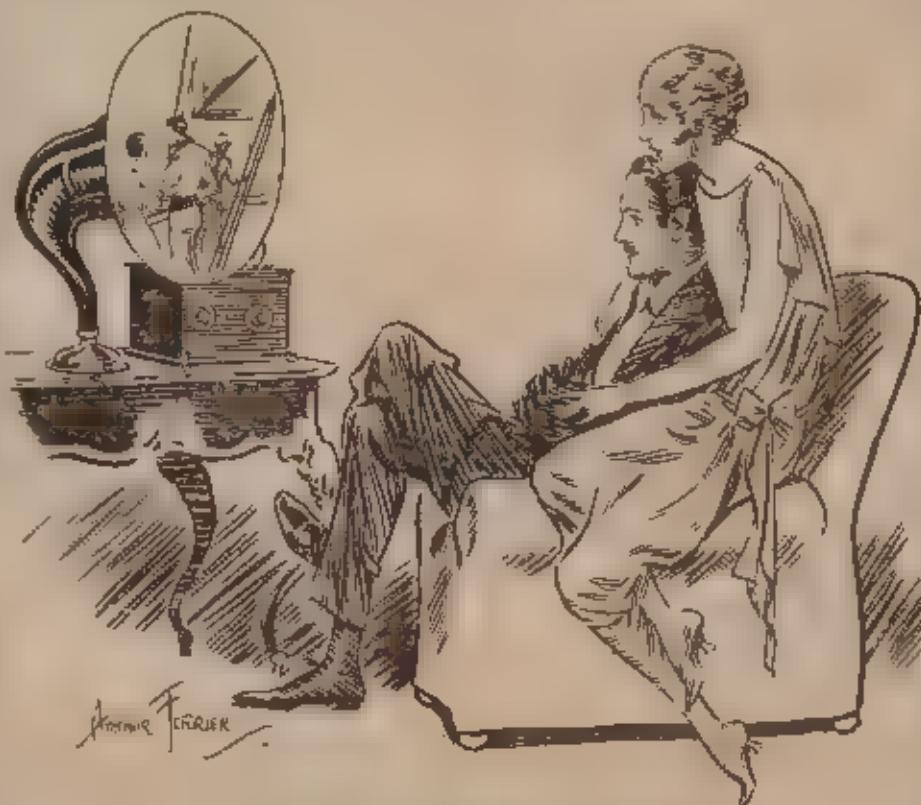
Eminent scientists have progressed far along the road at the end of which will be discovered the secret of Television, or, simply, seeing by wireless. Professor Fournier D'Alba, the inventor of the oto-phone, the device which enables the blind to read through their ears, and the inventor, too, of the telescop, which renders speech legible to the deaf, is reported to have declared his belief that people sitting in their homes, or in some public hall, will be able to witness the conquest of Mount Everest, or follow the efforts of intrepid explorers into the heart of the jungle.

"It is highly probable," he is reported to have said, "that we shall be able to sit in, say, the Albert Hall and actually watch the Derby, or the 'Vanity Boat Race, or a Naval Review, or a prize fight in America, or, for that matter, a battle. I mean, watch a moving picture of any of these things on a screen, at the moment they are happening As we know now that wireless waves can be relayed almost indefinitely, I see no reason why in ten years' time we should not be able to see what is happening on the other side of the globe. It is only a matter of effort in research, and if the public interest is there, the effort will be there."

The Moving Hand.

Experiments in America, France, and our own country are making astonishing progress. In his laboratory in New York Mr C. F. Jenkins recently demonstrated wireless television apparatus with success. Those who witnessed the experiment saw him at the far end of a room wave his hand in front of the apparatus and then, turning, saw a representation of his moving hand on the screen. The apparatus he used was simple, and consisted chiefly of prisms, which, revolving at high speed, cut up the light rays which then pass through the resistance of a light-sensitive cell. Another young scientist, Mr J. L. Baird, has also succeeded in transmitting the outlines of objects, on the principles of television, but, instead of using a revolving disc of prisms, this British experimenter uses an ordinary slotted disc and a shutter.

These experiments indicate the marvellous linking up of the whole earth by wireless in the not distant future.



A VISION OF THE NEAR FUTURE.
Listening and seeing at the same time.



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WIRELESS PROGRAMME—ABERDEEN (Feb. 17th to Feb. 23rd.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

SUNDAY.

(Call Sign, 2BD. Wave-Length, 495
Metres.)

5.0.5.0. CONCERT S.B. from 1 station
 5.0.5.30. A HILKENS COINER S.B. 10
 1st *Stint date*
 8.30. SERVI e. relayed from NORTH 14
 (HILKENS) Aberdeen. Minister THE REV
 DAVID C. MITCHELL. M.A.
 10.10.45. Programme S.B. from London
 1st *Stint date* 10.10.45

MONDAY

MONDAY.

3.30-4.30 The Warren Quartette and Dorothy
4.45 D. *not* for
5.0.—WOMEN & HALE HOTEL
5.30.—HILL, BEN S COHEN
6.0.—Weather Forecast for Marine &
6.45 *My Heart's News*
7.0.—Speaker W. R. Vetch, "The Computer
and How to Use It"
7.0. NWB. *8 R. from London*
10.0.—STRACKEY *8 R. from London*
Local News and Weather Forecast
7.30.—*The entire Programme 8 R. from London*
1.00—Speaker W. H. 8 musical.

TUESDAY.

7. C. Forrest de Flitz (Contractor) and The Wireless Quartette, Operated Afternoon.
 4. 30 Ruth Brum (Soprano), Classical Song
 5. 30 **MR. VIVIAN'S HALF HOUR.**
 5.30 SUNSHINE CORNER FOR YOUNG
 AND OLD KIDDIES.
 6. 00 Weather Forecast for Farmers.
 ALFRED HILL, B.Sc. (Agen), A.L.C., on
 Farm and Garden in the Province.
 6. 30 NEWS SECTION
 6. 30 News and Weather Forecast
 7. 00 JAMES FIRDES on "Tucker and the
 Boys" on Game Trade."

Classical Night

Night of Old English Folk Songs and Dances.			
7.30. THE WIRELESS ORCHESTRA			
Selection of Old Country Dances and Morris Traditional			
7.45. COONIE SOUTER (Soprano) <i>Traditional</i>			
			Old English
		"Early One Mornin'	Old English
7.55.	Orchestra		
		"Dawn"	Hyde
		"Gidward"	Byrd
8.55.—ALBERT ADAMS, F.H.C.Q. <i>Weeky</i>			
Musical Talk, Old English Songs.			
8.20.	Orchestra		
Gavotte and Air			Farrell
Gavotte and Jig			Arne
8.35.	Coone Souter		
"The Oak and the Ash"		17th Century	
"The Three Ravens"		16th Century	
8.45.	Orchestra		
Shakespearean—Bisford Morris Dancers			Traditional
Lancashire and Cheshire Morris Dances			Traditional
9.00 30.—Interval			
9.15. <i>S.B. from London</i>			
10.00. <i>S.B. from London</i>			
9.15.	Coone Souter		
"A Hunting We Will Go"		16th Century	
			Old English
10.00.—THE SAVOY BANDS <i>S.B. from London</i>			
10.30.—Down,			
	Ammonium R. B. Jeffery.		

WEDNESDAY.

6.0 W. The Wireless Quartette and More
Soprano Popular Afternoon
6.30 **IN HALF HOUR**
7.30 **THE END**
6.0.—Weather Forecast for Farmers.
6.5.—**MARIE LIEUVRE**, French Talk and
Interpretation, No. 8
7.0 **NEWS, &C.** from London
7.15 **EDWARD HADDON & CO.** from Lon-
don
Local News and Weather Forecast

Dance Night

730. THE WIRELESS JAZZ ORCHESTRA
"Twilight Time"; Fox-trot.

74. SIDNEY COLPHAM (Tenor)
"Dawning" *Colphon*
"I Preach My Lamey Cartavan" *Out*

750. "Oma Gaby", "We Oz", "Madame Pompadour".

810.—R. E. JEFFREY - Talk for Thoughtful
People, "Memory" (Mind Training Survey
(Talk No. 2).

825. Waltz Oriental, "Bazaar"; Fox-trot,
One-Ado"; Waltz, "Dear Love, M
Love."

840. Sidney Co. band
"Ga. Lovely Rose" *Quintet*
"Painted" *Quintet*

850.—Waltz, "In Indian Nights"; Fox-trot,
"Kathleen".

9.0.9.16.—"Inverred".

915.—J. C. STOBART *8 B* from London.

930.—NEWB. *8 B* from London
Local News and Weather Forecast

945. Fox-trot, "Bawdyland"; "Nightsome Root

THURSDAY

THURSDAY.

3.30-4.30.—The Wreless Quartette and Gwyneth Hopkins (Contractor). Poplar Afternoon.

5.0. WOMEN'S HALF HOUR.

5.30.—CHILDREN'S CORNER.

6.0.—Weather Forecast for Farnham.

6.30.—Boy Scouts' and Girl Guides' News. *SS from London*.

6.45.—Boys' Brigade News.

CAPT. WM. PHILIP, Adjutant of the Brixton. "The Me Me Me of the Boys" Brigade. By 1.

7.0. NEWS. *SS from London*. PERIODICALS. *SS from London*. Local News and Weather Forecast.

7.30.—JOHN BATH on "Drugs and their

Operatic Nights

745.	THE WIRELESS ORchestra	Orchestra
75	AGNES WALKER (Soprano, "Fine Day" ("Madame Butterfly"))	Balfe
	Seebes That are Brightest" ("Maritana")	Purcell
85.	Orchestra	Waltz
	Selections "Let me be Unminded	

8.15.	Agnes Walker and May McLean "The Bazaarole" ("Tales of Hoffmann")	W. G. French
	Sandie Muller Gunde Ha Footsteps"	
	McLean")	W. Wallace
8.35	S. M. M. "In" " (London Patriot)	W. Wallace
9.35	M. M. M. FAUN (London to)	W. Wallace
	Alas Those Ch. "Mountain" (Wallace)	
	When all was Young" ("Faust") (London)	W. Wallace
9.4	... "Carmen"	W. Wallace
9.9	... RAYMOND, Scottish League	W. Wallace
	Referee, "Weekly Football Tab."	
9.10	1.	

9:30. - **NEWS. 9 B from** *Local News and Weather Forecast*

9:45. - **Selection, "Lilac Time"** Schubert *Chit-Chat*

9:55. - **Agnes Walker**

10:00. - **The Jewel Song** ("Faust") *Chit-Chat*

10:05. - **Mark, the Echoing An** *Queen*

10:15. - **Selection, "Les Cloches de Corneville"** *Planga*

10:20. - **May McLean**

10:25. - **"Tis Done. The Past was all a Dream** *Bolt*

10:30. - **The Bohemian Girl** *Bolt*

10:35. - **Signed he it" ("Carmen")** *Bolt*

10:30. - **THE SAVOY VINES** *8 B from London*

11:00. - **"I sit down,** *McLaren* *T. P. J.*

FRIDAY

2.30	4.00	T	Wardens Quartette and Gladys
4.00	5.00	T	Two Classical Afternoon
5.00	W	MEN'S HALF HOUR	
5.00	W	WOMEN'S CORNER FOR YOUNG	
5.00	W	EDWARD S.	
6.00	W	W	For Farmers
6.30	W	W	W. F. Hendry B.
6.30	W	W	W.
6.25			Answers to Senators' Questions
7.00			NEWS 8.00 from London
8.00			A. ATKINSON 8.00 from London
			Local News and Weather Forecast
7.30	9.30	and 9.45	10.30 SYMphony CON
7.30	9.30	10.30	ERTI 8.00 from Central Hall, Westminster
9.30			NEWS 8.00 from London
			Local News and Weather Forecast
10.30			ANNOUNCEMENT B. J. M. B.

SATURDAY

5.30 4.30.—The W. rebels Quartette, Nancy L.
 I R A M (Solo Violin), Marie Ruthard
 Solo Piano), Andrew Watson ⁱⁿ _{at}
 Instrumental Afternoon
 5.00.—WOMEN'S HALF HOUR
 5.30.—CHILDREN'S O' BRIEN
 6.0.—Weather Forecast for Farmers
 7.0.—NEWS. 8.0. *from London*
 Local News and Weather Forecast

"A Whiff of Lavender,"
 "How oddly sweet are the odors that stir
 When Memory plays an old Tune to me
 H. H.
 7.0. ¹ 1.45

The Old Chest is opened discover ing
 The Letters,
 The Tokens,
 The Lace
 The Baby's Shoe,
 The T read Broken,
 The Chest is closed again
Cost —

The One Left R. E. JEFFREY
 The One Gone FLOSMIT TAVARE
 FANNY DEMI SEY BY H. V. S.
 will sing during the Intermission

Just a Song at Twilight Mother
 Bad Memories Sallie
 Be Good, Sweet Maid Dark
 Sleep, My Love, Sleep N.Y.
 In the Twilight of Our Love N.Y.
 JOHN COOPER (Baritone) will sing —
 Golden Days Sullivan
 In the Glomming, Oh My Darling Harrison
 Unforgotten Days Hocke
 'Tis But a Little Faded Flower Thomas
 After the Ball Brunn
 The Heart Bow'd Down Built
 THE WIRELESS ORCHESTRA will play —
 The Loving Cup Old Edict of
 Vienna Bochert
 I'm a Yank N.Y.
 N.Y. N.Y.
 1930 1930

20. NEWS 8B from London
 Local News and Weather Forecast
 10 Cents down
 Announced: W. D. Simpson.

WIRELESS PROGRAMME—GLASGOW (Feb. 17th to Feb. 23rd.)

The letters "S.B." printed in **Italics** in these Programmes signify a Simultaneous Broadcast from the station mentioned.

SUNDAY.

(Call Sign, 580, Wave-Length, 420 Metres.)

3.05.0—CONCERT *S.B. from London*
D. 30.—THE CHILDREN'S CORNER *S.B. from Bradford*
2.30.—JESSIE GOVAN (Soprano)
WILLIAM FERGUSON (Tenor)
Duo, "My Song Shall be Always of Thy Name" *Henry Purcell*
1.0—S. 146 (Tone: "York")
8.40.—THE REV. RICHARD T. SMITH, of Great Wellington Street Wesleyan Church, Religious Advice
8.50.—Psalm No. 106 (Tone: "Dunfermline")
Duo, "Love Divine" *W. Sterner*
9.0.—RICHARD HADDON (Solo) *Leibnitz*
First Movement of Concerto *W. L. Lakin*
9.10.—J. C. COX
Happy Song *Teresa del Riego*
Farewell to Summer *John Johnson*
9.20.—Howard Beers
Ibnero *F. Ratman*
50.—William Ferguson
"Cento Zephyri" *J. Jenson*
"An Evening Song" *Brahms*
8.40.—Bernard Beets
Meditation from "Thais" *Massenet*
Lavoute *Popper*
9.50.—Jessie Govan and William Ferguson
Duet, "The Wings of a Dove" *Watson*
10.0.—"Night, Dear Heart" *Watson*
10.10.45.—Programme *S.B. from London*
Announcer, Herbert A. Carruthers

MONDAY.

3.30.0—An Hour of Melody
4.45.—A TALK TO WOMEN
5.—THE CHILDREN'S CORNER
6.0.—Weather Forecast for Farmers
7.0.—NEWS *S.B. from London*
JOHN STILAH HEY, *S.B. from London*
Local News and Weather Forecast
7.30.—The entire Programme *S.B. from London*
Announcer, A. H. Swinton Paterson

TUESDAY.

3.05.30.—Norman Austin's "Musical Moments" relayed from La Scala Picture House
3.50.45.—A Hour of Melody *W. H. Quantz*
4.45.—A TALK TO WOMEN
5.15.—THE CHILDREN'S CORNER
6.0.—Weather Forecast for Farmers
7.0.—NEWS *S.B. from London*
CAPTAIN C. P. ECKY SLAY, *S.B. from London*
Local News and Weather Forecast
7.30.—WILLIAM CARSWELL on "The Spirit of Youth"
7.40.—BAND OF H.M. 1ST BATT. ROYAL SCOTS FUSILIERS
(By permission of Capt. Col. O. H. Beaumont, Director, C.M.G.)
Conductor, W. G. WILHEMS, A.R.C.M.
1.0—Lionel T. B. *Selection, "Madame Butterfly"* *Puccini*
1.15.—"U.S.A." *Selection, "Czarina"*
8.5.—HAMILTON DICKIE (Tenor)
"The Sundial in My Garden" *A. N. Adams*
Mary Morrison *Traditional*
8.10.—Suite, "Woodland Pictures" *Percy Fletcher*
March, "The Middy" *Alfred Selection*
"The Tales of Hoffmann" *Hoffmann*
Descriptive Piece, "The Phantom Brigadier" *W. L. Lakin*
Selection, "Harry Lauder's Songs" *Tom Hume*
8.00.—Hamilton Dickie
"Tom Bowring" *W. L. Lakin*
"Nirvana" *W. L. Lakin*
9.09.30.—Interest
8.30.—NEWS *S.B. from London*
Local News and Weather Forecast

9.09.30.—Interest
8.30.—NEWS *S.B. from London*
Local News and Weather Forecast

9.45.—T. G. COOPER (Tenor) *arr. Smith*
Fox-trot, "The Jazz Band Portfolio" *De Bost*
"Reveries of Lang" *arr. Godfrey*
Highland Patrol, "The Wee Macgregor" *Im ja March*
"Orpheus of the Storm" *Percy Young*
"The Halls of St. Mary's" *Adams*
Regimental March, "God Bless the Prince of Wales" *W. L. Lakin*
10.30.—Special Announcements. Close down
Announcer, Herbert A. Carruthers

WEDNESDAY.

3.30.4.30.—An Hour of Melody
4.45.—A TALK TO WOMEN
5.—THE CHILDREN'S CORNER
6.0.—Weather Forecast for Farmers
7.0.—NEWS *S.B. from London*
ARCHIBALD HADDON *S.B. from London*
Boys' Brigade News
Local News and Weather Forecast

Classical Night.

7.15.—Overture, "Pork in Personality" *Suppe*
7.45.—M. HENDERSON (Organist to Glasgow) *arr. Smith*
"The Organ of the Universe" *Organic Music*
7.50.—A. J. B. S. 146 (Tone)
"Up in the North" *Scandinavian*
"The Challenge of Thor" *Scandinavian*
5.5.—Slavonic Dance No. 1 *arr. Smith* *Dvorak*
8.10.—CATHERINE PATERSON (Mezzo-Soprano)
"The Mermaids' Song" *arr. Smith* *Haydn*
"Vox di Donna O d' Angelo" *La Gioia*
8.20.—M. HENDERSON (Organist to Glasgow) *arr. Langley*
8.30.—Alexander Hops
"I Love Thee" *Op. 5, No. 3*
"The Old Song" *Op. 4, No. 8*
8.40.—Rhapsody No. 3 *arr. Smith*
8.50.—Catherine Pater...
"True Love" *arr. Smith* *Handel*
"Summer" *arr. Smith* *Handel*
"The Year" *arr. Smith* *Handel*
9.15.—J. C. STOBART *S.B. from London*
9.20.—NEWS *S.B. from London*
Local News and Weather Forecast
9.45.—Suite, "The Hebridean" *arr. Smith* *Foulds*
(1) "The Cell" (2) "Lament" *arr. Smith*
10.0.—Catherine Pater...
"Ghosts and K. Hart" *arr. Smith*
"Thou, My Queen" *arr. Smith* *Brahms*
"We Wandered" *arr. Smith* *Brahms*
"The Fugue" *arr. Smith*
10.10.—Selection from Ballet Music "William Tell" *arr. Smith*
1.15.—March, "Hercules" *arr. Smith* *Saint-Saens*
10.30.—S. 146 (Tone) *arr. Smith* *Handel*
Announcer, Mairi M. Dewar

THURSDAY.

3.30.4.30.—An Hour of Melody
4.45.—A TALK TO WOMEN
5.—THE CHILDREN'S CORNER
6.0.—Weather Forecast for Farmers
6.30.—Boy Scouts and Girl Guides' News, *S.B. from London*
7.0.—NEWS *S.B. from London*
PERCY STILES, *S.B. from London*
Radio Society Talk, *S.B. from London*
Local News and Weather Forecast
7.35.—Programme *S.B. from London*
8.15.—SYDNEY COLTHAM (Tenor)
"My Queen" *arr. Smith* *Blushfield*
"Two Hazel Eyes" *arr. Smith* *String*
"The Song of the Bee" *arr. Smith* *String*
8.50.—Selection, "Kissing Tims" *arr. Smith* *Caryl*
9.20.—NEWS *S.B. from London*
Local News and Weather Forecast
9.45.—Suite, "Four Dances Miniatures de Ballet" *arr. Smith* *Handel*
9.55.—Sydney Coltham
"Go! Lovely Rose" *arr. Smith* *Quilter*
"In the Silent Night" *arr. Smith* *Huchmann*
"Nirvana" *arr. Smith* *Handel*
10.30.—Special Announcements. Close down
Announcer, A. H. Swinton Paterson

10.7.—Waltz, "Views of Durban" *arr. Smith*
Selection, "Songs of the Hebrides" *arr. Smith* *Kenneth Pearce*
March, "Florentine" *arr. Smith* *Kenneth Pearce*
10.30.—Special Announcements. Close down
Announcer, Herbert A. Carruthers

FRIDAY.

3.05.0.—Norman Austin's "Musical Moments" *arr. Smith*
"A. J. B. S. 146 (Tone) *arr. Smith*
4.45.—A TALK TO WOMEN
5.—THE CHILDREN'S CORNER
6.0.—Weather Forecast for Farmers
6.45.—PROFESSOR MARTIN, of Glasgow University, on "The Anniversary of the commencement of the Battle of Verdun" *22nd Feb.*
7.0.—NEWS *S.B. from London*
G. A. ATKINSON, *S.B. from London*
Local News and Weather Forecast
8.0.—10.30.—The entire programme *S.B. from London*
Announcer, Mairi M. Dewar

SATURDAY.

3.30.4.30.—An Hour of Melody
4.45.—A TALK TO WOMEN
5.—THE CHILDREN'S CORNER
6.0.—Weather Forecast for Farmers
7.0.—NEWS *S.B. from London*
Local News and Weather Forecast
7.15.—ROBERT J. HOWIE on "Coble" *arr. Smith*
Song for Dr. *arr. Smith*
Popular Night.
7.30.—THE SCOTTISH COCKTAIL PARTY
They come like a breeze 'mong the osiers
of Heather
Wi' bright tartan kilts and pin dues brown,
An enterin' bairns when sensible
And laugh at their ears and zorey a' the
Company, "Opening Chorus."
7.35.—JACK NEIL (Scottish Humorist)
Have you got the craze of listening listen-
ing every night?"
7.40.—BESSIE MCLEAN (Soprano)
"Cherry Bips" *arr. Smith* *Jessie Lehman*
"A May Morning" *arr. Smith* *Jessie Lehman*
7.47.—JOHN MCNEISH (Baritone)
"Madam of Morea" *arr. Smith* *Jessie Lehman*
"The Veteran's Song" *arr. Smith* *Jessie Lehman*
7.50.—A COMEDY QUARTETTE
8.0.—Jack Neil
Character Song and Poetry, "The 'Flu"
Chorus Song "The Auld Langsyne" *arr. Smith*
8.10.—ANNIE AINSLIE (Contralto)
"Down the Burn, Day's Lad" *arr. Smith* *Traditional*
8.15.—GEOFFREY MCNAUGHTON (Tenor)
"McGregor's Gathering" *arr. Smith* *Handel*
8.30.—A Comedy Quartette
Song and Jester *arr. Smith* *Handel*
Chorus Song "I'm a Poor Beggar" *arr. Smith*
for Everybod... *arr. Smith*
Closing Chorus.
8.40.—Orchestra
Suite, "L'Allegro, Penseroso, Moderato" *arr. Smith* *Handel*
9.09.30.—NEWS *S.B. from London*
Local News and Weather Forecast
9.45.—GEORGE HUTCHISON (Tenor)
Mrs. Duff at the Innish... *arr. Smith*
"My Ain Wee House"
9.55.—Two Entertainers, Le Cygne *arr. Smith* *Saint-Saens*
"The Grasshoppers" *arr. Smith* *Saint-Saens*
10.5.—George Hutchison
"David and Goliath" *arr. Smith* *Saint-Saens*
"The Singing Lesson" *arr. Smith* *Saint-Saens*
10.15.—Selection, "Gipsy Love" *arr. Smith* *Lehar*
10.30.—Special Announcements. Close down
Announcer, A. H. Swinton Paterson

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

Uncle Jack Frost Talks About Your Aerial.

HELLO CHILDREN

Here is another of Uncle Jack Frost's talks about wireless. In this talk he tells you exactly how to put up your aerial and get the best results from it.

I have received quite a lot of letters since my last talk to you two weeks ago. Several of them I have managed to answer, and one of them I am going to answer now. This letter is from somebody who must be quite a grown-up niece or nephew, and who heard me talk about "fading" in my last talk to you.

You will remember that I talked about fading which may occur at long distances from the Broadcasting Station and which is due to natural causes over which neither you nor I have control. On the other hand, fading may occur at quite a short distance from the Broadcasting Station, owing to the use of a short aerial. Well, I evidently did not make myself quite clear.

When the Aerial Damps.

You know that if you tie a piece of string between two posts, or a piece of wire between two telegraph posts that you see running along the sides of the road, the wire has to be drawn quite tightly, otherwise it will sag a lot. Well, when this sag or droop occurs in an aerial so that the aerial sags down in the middle and looks very tired the fading effect is sometimes perceptible, even at short distances. It has nothing whatever to do with the lead-in wire which is connected to the aerial being loosely connected to the lead-in tube terminal.

As I am talking about aerials now, I think it would just be as well to talk for a short time about the various points to note when building an aerial.

Now, if you are not building an aerial, but have yours already erected, there are all sorts of little things which may occur to affect the way in which you receive wireless from your Broadcasting Station.

The Higher, the Better

First of all, if you are thinking of erecting an aerial outside the house in which you live, or intend installing a wireless set, I think it would be as well for you to go out into the garden and to choose carefully the points to which you are to connect either end of your securing ropes or wires which are to take the weight of the aerial.

Let us imagine for a moment that at the bottom of your garden you have a very convenient tall tree, and that the distance from that tree to the house is somewhere about ninety feet—I think that is about the length of the average garden in and around the large towns in Great Britain. You must remember that it is desirable to have your aerial as high as possible from the ground level, because in that way you increase the range from which you can receive wireless signals.

Remember This Rule.

At the same time, the length of the aerial should conform with the rules and regulations laid down by the Post Office. They are, that the overall length of the aerial should not exceed 100 feet, and that means that from the tree which I have imagined as being at the bottom of

your garden to the point at which the wire from the aerial leads down to the window of the room in which you have your wireless set, joins the aerial, and including the length of lead wire as far as the window that overall length should not exceed 100ft. You may have joined your lead-in wire to a point on your aerial quite 15ft. or 20ft. from where it leaves the side of the house, then that 15ft. or 20ft. would not count. If you have a two-wired aerial, the lengths of each wire will not count separately, the total distance only will count in the 100ft. I am afraid I have rather gone aside from my survey of the site of our aerial, but I think this is rather an important point to emphasize.

Suppose that the tree at the bottom of the garden allows us to connect to it the rope which

your lead-in wire is absolutely soaked, the rubber covering over the copper wire in the centre of the cable is well protecting the wire from the damp. If you do not do this, and your cable touches the side of the building or an iron pipe, or anything else, you will find that signals which should be coming down to your wireless set are travelling down that wet brickwork or iron pipe to earth, with the result that you will either receive no signals at all, or very weak ones.

The reason of this is, of course, that water is a good conductor of electricity, and if it finds its way through the insulation of the lead-in wire or to the copper wire itself, the electric current from your aerial will leak out of the aerial through the wet insulation, and on to the wet bricks or wet wood, or whatever it is that the wire may be rubbing against.

A Word About the Insulator.

We will assume that the lead-in wire has reached the outside of your window without touching anything. Well, it has to get into the room itself, in order to connect it to your wireless set. On its way, it must not touch any thing which may serve to allow the electric current to leak to earth, and it is always best to obtain a good lead-in insulator, on to which the end of the lead-in wire can be screwed or soldered. From the other end of the lead-in insulator inside the room the wire can be conducted insulated, of course, it must be, to the aerial terminal of your receiving instrument.

Just a word about insulators. Your aerial stretching from the tree at the bottom of the garden to the side of the house it is supported, let us imagine, by some strong rope. Shell insulators are so made that the rope from the tree or building can pass through the insulator, holding it tightly, whilst the aerial wire itself can also pass through another hole in the insulator without touching the rope.

A "Twin" Aerial.

Now, concerning the making of a twin aerial, which is, of course, one consisting of two wires, the length of each being exactly the same. This would mean your having four insulators, two at each end of the garden. The rope from the tree should support quite tightly a stick, which is quite strong, and not inclined to bend, even in the very slightest, of about 6ft. in length. A broomstick is quite a good thing. This is called a "spreader." On to the "spreader" are tied very firmly your two shell insulators.

The same arrangement is made at the other end, so that you have at each end of the garden two insulators to support your two wires. Your wires can then be run from insulator to insulator, so that you have two parallel wires running the full length of the garden from the house to the tree. Your lead-in wires are attached to each of the aerial wires, and become one wire at a distance of 3ft. or 4ft. below the aerial.

You must ask your parents if you can sit up on Friday night to listen to the big concert at Central Hall.

CARACTACUS

(Continued on the facing page.)



LISTENING IN HIS MOTOR-CAR.

[A pretty snapshot sent in by a Cardiff reader.

to hold the aerial at that end at a point about 70ft. from the ground, then a point should be chosen, if possible, about 30ft. from the ground on the house itself. This will maintain the aerial quite level, which is the best position to arrange for it. Unless it is unavoidable, it should not slope downwards at all, nor upwards, nor should it run parallel to another aerial which is only a few feet away from it. If you cannot avoid placing your aerial in such a position that the next-door aerial is close to it, then try to place it at an angle to your neighbour's, but not at an angle to the ground.

Attaching the Lead-in.

Having then decided where to fix your aerial, and also having selected a newtech room where you are going to place your wireless set, just think of the way in which you are going to attach your lead-in wire to the aerial itself. It should, if possible, be soldered to the aerial, the end of the lead-in wire being first carefully cleaned, and that part of the aerial wire on which the joint is to be made, should be cleaned also.

The lead-in wire itself, on its way down from the aerial to the window of the room in which the wireless set is placed, should have nothing to sway or swing against, even if the wind blows ever so hard. If however, you cannot avoid this, see that you are using well insulated wire, so that, even if the rain is pouring down and

The Children's Corner.

SABO AND THE TOBACCO PIPE

By E. W. Lewis.

SOMEBODY had left a pipe on the writing desk in Sabo's absence. Such a thing had never been heard of before, for the writing desk was sacred to the use of Isobel and Isabel, mother and no man person was allowed to put pen to paper there without first wiping his hands, brushing his hair, and putting on a clean collar.

Even made it worse was the fact that the pipe was alight. The guest had only just begun to write his letter when he remembered something, put out the pipe, and had left his pipe behind him. It was a short, stumpy pipe, a pipe of the bulldog breed; but quite mild and harmless. There was no excuse for the fuse that followed.

I do not think that there would have been any fuse at all if it had not happened that Red Sealing-Wax was the first to discover the presence of the pipe on that forbidden ground. Mr Sealing-Wax hated anything in the nature of fire. The very sight of a match was enough to send him into a dead faint. Fire, he said, shortened his life. And when he drew near to the pipe to see what it was, and felt the heat of the bowl, his heart melted with fear. Throwing up his hand he gasped.

The pipe was so startled by the cry that he rolled over on to his side, and a pinch of fire set in. It lit upon the blotting-paper. A wisp of smoke rose into the air.

Hearing the shout of their comrade, and knowing him to be in some danger all the inhabitants of the writing-desk rose in great alarm. The Silver Jukput kept ringing and hitting his lid with a clattering din.

The Lead Pencils sharpened their points and put on their hats, the pen-holders, who had

(Continued from the facing page)

been sleeping in the writing-desk, got up and with their lighted sticks, the Silver Jukput, the Paper-Knife whirled

about the desk. The sticks were cleared, and all at once for a moment, the warriors, shouting their war-cry, rushed with deadly purpose on the Pipe.



The warriors, shouting their war-cry, rushed with deadly purpose on the Pipe.

Whether it was in self-defence, or because something happened just then to tickle him, I do not know, but the Pipe sneezed, and clouds of smoke came forth as if from the nostrils of a fiery dragon.

The warriors fell back in alarm, and, in the fog of smoke, tried to stab each other for fear.

And then, with a yell of triumph, "Here he is!" they shouted, as they caught sight of the

Pipe again, still lying on his side and wondering what all the fuss was about.

"Friends were they that it would have got him with the Pipe and not Nono and I?"

He had been spending a quiet hour with a pencil in his hole, and, while they slept together, he had heard the uproar from afar.

He tore himself from her arms, and a moment later, with a flying leap, he was on the scene.

"What have we here?" he cried. "To your tents! Cease fire!"

The Pens tumbled over each other into the Teas. The Lead Pens are sheathed. The pencils in their cases, and the Paper-Knife lies, never underneath the Blotting Paper. The pipe is safe.

Sabo strode up to the Pipe, and said to him:

"Why do you disturb our peace?"

The Pipe rose and made a deep bow. "I wish you'd get me out of this, old man," he said. He had a cozy voice, and there was about him the fragrance of honey-suckle. Sabo at once saw that he was no enemy and a gentleman. So he altered his tone.

"There is some mistake," he said. "My friends are not used to strangers, but they are quite harmless. I will conduct you to a place in safety."

So Sabo took him to the fireplace and put him on the stone seat where the logs of wood are piled. "You'll be all right, here," he said.

Sabo had hardly got back to his place when the guest returned.

"Now where did I put my pipe?" the guest said aloud to himself. "I'm almost sure I left it here on the desk. Ah! there you are!" he cried, and, having lighted it again, he went puffing out of the room.

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Letters From Listeners.

It is often a labor to get a reply to a letter, but I am doing my best to do so.

Spider's Web Stops Listening.

DEAR SIR.—I have a crystal set with a radio receiver but recently I was unable to hear anything at all. I had all the apparatus tested and nothing was found to be wrong, and insulation were all in order. The other day I was feeling very dejected, not being able to get anything through, and I was looking out of the sitting room window when I saw what appeared to be a very thin wire connecting the lead-in with the wall of the house.

I went into the garden to investigate, and found it was only a spider's web! After knocking it off the wire, I went indoors again, and up the headphones and could hear splendidly. Yours faithfully,

W. A. T. E.

[This is the second instance of the effect of a spider's web which has been brought to our notice. The first was greeted with some

London Heard in Africa.

DEAR SIR.—I am writing from my son's home here to say: One of our men picked up specimens of a spider's web in London on January 12, 1923.

I have no objection that I can do so as I should be known by those who do so much for the service of the country.

We have a radio set, a wireless crystal set. We get a good wave 78 wave, and I am bringing it to you for your advice.

Yours truly,

R. B. G.

Wireless and Thunderstorms.

DEAR SIR.—An interesting question was raised a few days ago concerning wireless and lightning.

I shall be glad to know whether lightning—severe or otherwise—has any effect on the wires? Is there any danger, whether aerials are inside or outside the house? If any how is it to be avoided?

Yours faithfully,

A. M. R.

[There is more danger from lightning when an aerial is outside the house than when it is inside; but, providing that an earthing switch is installed in the lead-in wire from the aerial, which means the aerial may be connected direct to the earth, there is no danger to be feared from lightning. It is always a wise thing to fit an earthing switch, or arrangement, to connect the aerial and earth lead together when the set is left out of use.]

A Successful Experiment.

DEAR SIR.—I am writing to you to report recently which readers of *The Radio Times* may be pleased to hear about. My wireless set has been giving me the best of the two-valve power—still getting it.

Instead of using my aerial frame I made up a little short aerial, complete with spreaders, of two wires 3 ft. 6 in. long, and roughly attached to these wires a lead-in of similar wire, 6 ft. long. The spreaders were then attached between two chairs in the sitting room and the free end wire to the positive terminal on my set.

I was tried to tune in to Glasgow, but immediately obtained the correct wave. It is Birmingham, and, after careful tuning and listening, the only station whose wave I heard the announcer speaking, fully, but clearly.

I then managed to pick up the Glasgow wave, and the announcer's voice came in clearly—again to my surprise—and when he suddenly switched to another wave I could not hear it.

I shall be glad to hear if any other of your readers have experimented in a similar way with such good results.

Yours faithfully,

T. G. M.

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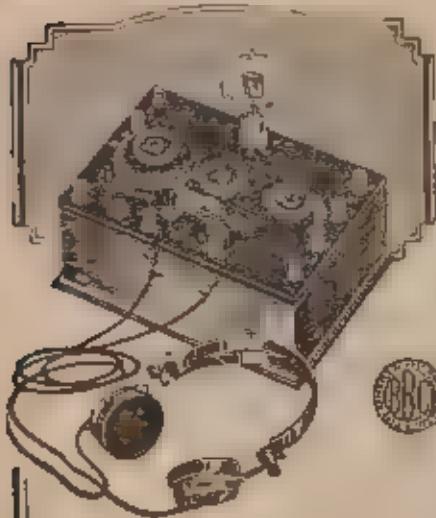
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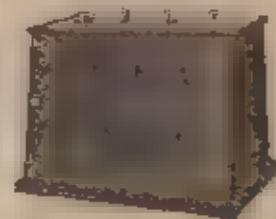
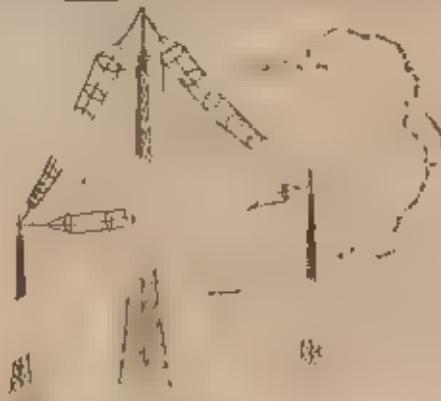
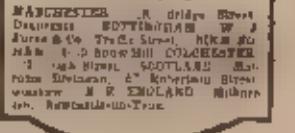
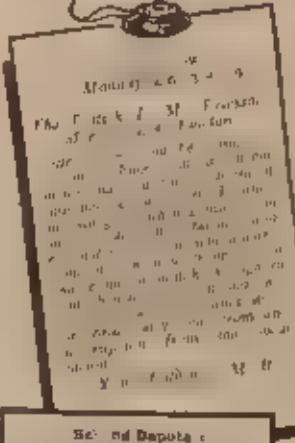
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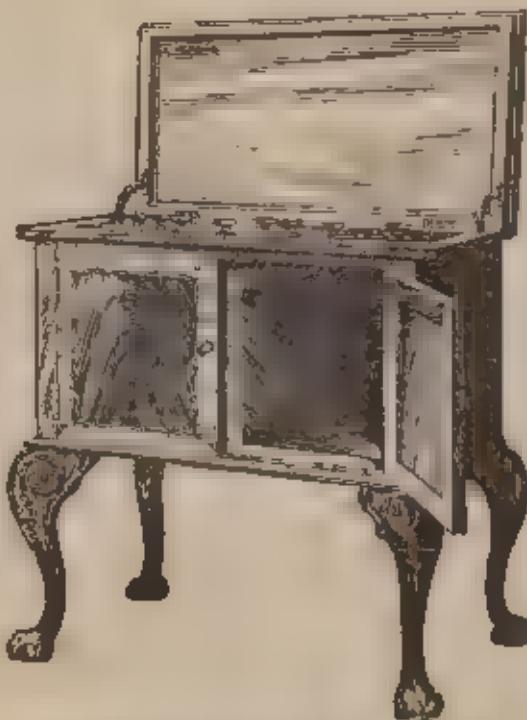
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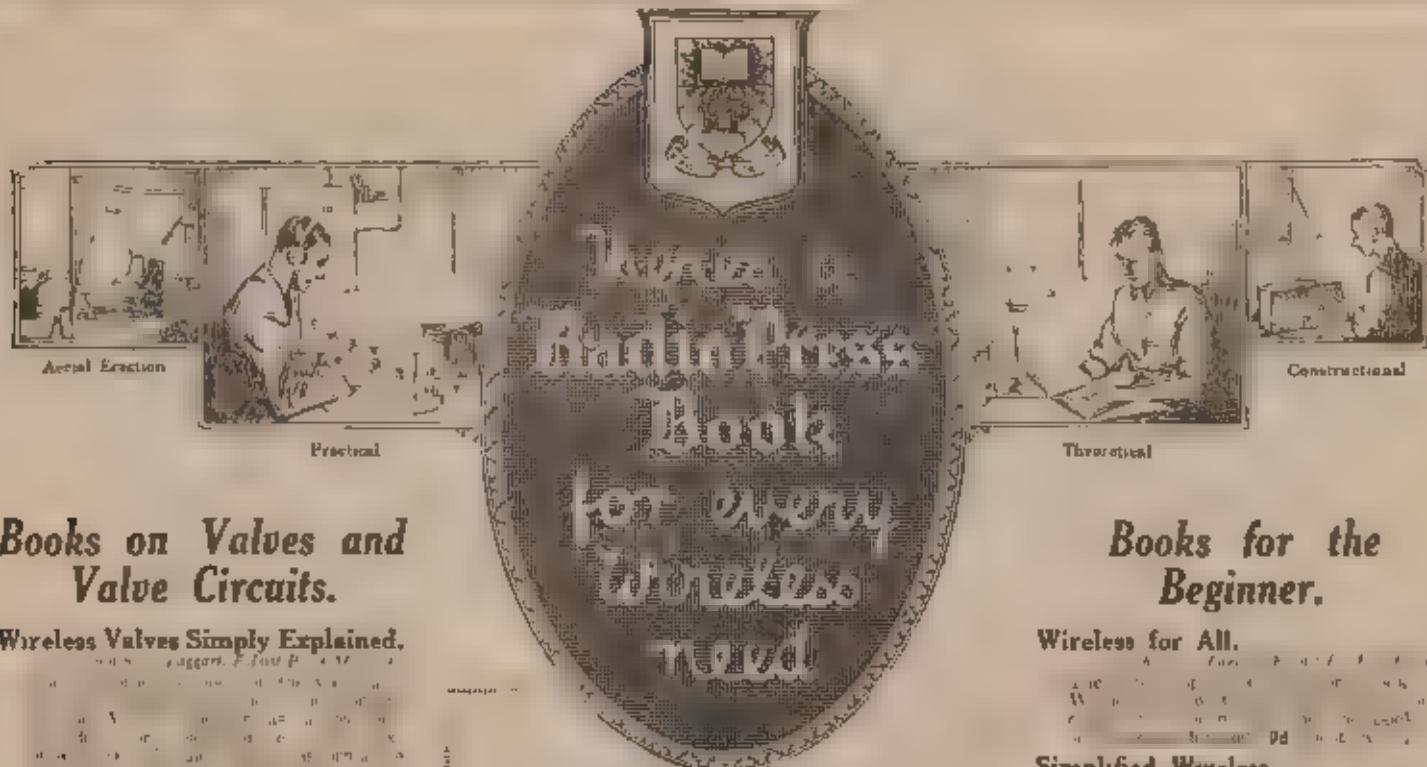
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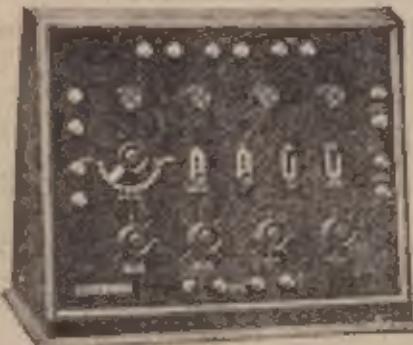
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The concert commenced at 11.15 p.m. African time and closed at 1.5 a.m. African time, eleven items, including a speech and the station announcement, being received.

The local station was using a Burndept "ultra-four" panel, with an extra high-frequency panel in front, and an "ultra-four" tuner—five valves in all, two high-frequency on the detector and two low-frequency.—Reuter.

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For reception 80 to 150 Metres.

THE interest of all wireless enthusiasts will have been aroused by the many transmissions now being made on really short wavelengths of the order of 100 metres. KDKA, the Westinghouse Broadcast Station at Pittsburg, U.S.A., transmits a nightly programme on 100 metres with a power input of 15 kilowatts, and can be received in England most winter evenings from 11.30 onwards; under really good conditions a single detector valve followed by one Low Frequency Amplifier permits reception on Head telephones, but one stage at least of Radio Frequency Amplification, preferably "Tuned Anode," is usually desirable. Many British, American and Continental amateurs are working regularly on 90 to 120 metres and quite frequently exchange radio-telegraphic messages across the Atlantic. For technical reasons there is a decided tendency for radio-telephony to be transmitted in the near future on quite short waves.

Special Apparatus Not Required

Most people assume that the short waves can only be received on specially designed apparatus, but that is not so—any well-designed apparatus can be used which is normally operated with Burndept Coils (or other coils with similar plug fittings). Naturally, special Inductance coils will be required, and it is for that reason that a set of Four Burndept Extra Short Wave Coils has just been produced covering a wavelength of 80 to 150 metres; these coils are similar in appearance to the well-known Burndept Concert Coils, which have a range of 140 to 500 metres, and the two sets of coils may be used in conjunction with one another; the new coils have the usual plugs and fit all Burndept Coil Holders.

Each set of Extra Short Wave Coils comprises one A coil, two B coils, and one C coil. Coil A is the Aerial or Primary Coil, and, with the Aerial Condenser in Series, tunes an average Broadcast Aerial from 80 to 150 metres (and is used as Primary has a range of 120 to 160 metres). One of the B-coils is used as the Secondary coil, tuning from 80 metres to 150 metres with one 2000 condenser or 210 metres with three 200 condensers. The second B coil is used as the Reception coil for wavelengths of 80 to 150 metres and the C coil as Reception coil from 110 to 150 metres. Coil C is also used as a "Tuned Anode" coil for radio frequency amplification; with a 2000 anode condenser it will tune from 80 to 150 metres.

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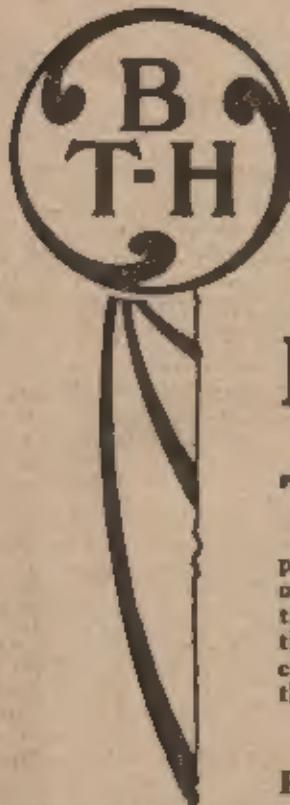


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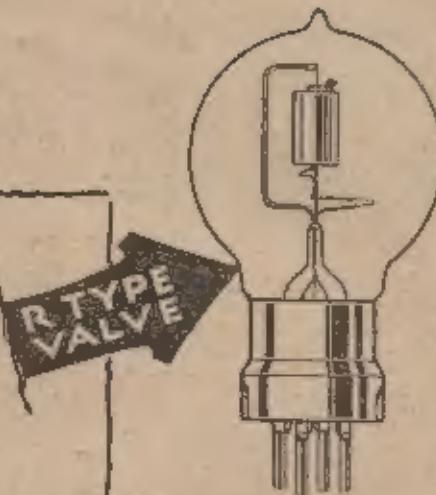
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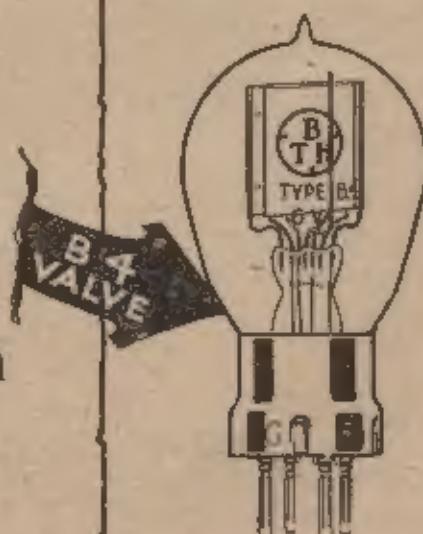
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EXPERIMENTS IN HIGH FREQUENCY AMPLIFICATION. By Percy W. Harris. In view of the increasing importance of long distance work and its fascination to the experimenter, this timely article is much to all who widespread interest. Mr. Harris' activities in the practical side of Wireless are, of course, well known.

HOW TO BUILD THE OMNI-CIRCUIT RECEIVER. Full details of this wonderful new Receiver are now given. This Receiver where it becomes known will achieve enormous popularity because—without the use of a single tool and merely by making a few connections—several hundred different circuits can be tried out.

HANDLING A MULTI-VALVE SET. By R. W. Holmes, M.A. The Broadcast enthusiast, who a desire to pack up all the B.B.C. stations and most of the Continental ones, will find this article particularly helpful. Written by an expert, it is full of hints and tips for better results.

HOW TO MAKE AN "ATTACHE CASE" REFLEX SET. By P. W. Harris. The man who intends building a receiver for portable use during the summer months cannot do better than follow this design. Because it employs one of the new Dual Emitter Valves and uses no oscillator, the design is ideal for holiday use.

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